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INTERVIEW

FRANK SKINNER JOINS THE DOCTOR!

"I'd sacrifice watching England to watch *Doctor Who*!"

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DOCTOR WHO
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LETTER FROM THE EDITOR

Spoilers! They're blooming everywhere! Even in DWM! If you're a hardcore spoilerphobe, you're probably better off closing this magazine right now, locking it in a cupboard for the next six months, and then locking *yourself* in a different cupboard while you're at it. And whatever you do, don't speak to any living being until you can watch the box set all in one go. (It's worth remembering that people who say, "It's not a spoiler but..." are always lying, and need to be silenced.)

That said, maybe we can go too far trying to protect ourselves. Sometimes, a bit of foreknowledge can be a good thing. In fact, it might even be required. But where to draw the line? We work hard to try to make sure that the DWM previews give you a flavour of what to expect, but don't give too much away. But the trouble is, everyone's mileage varies. So I completely understand when some people tell me that they prefer not to read the previews until after the episode has aired.

But, hey, you guys have it easy. Pity the poor journalists who sit down to watch the new series of *Doctor Who* in order to write about it for their newspaper or magazine. A couple of weeks before transmission, the episodes are made available to journalists on a secure BBC website. Before the episode plays, you are confronted with a big friendly notice.

The one for *Deep Breath* read as follows: 'SPOILER ALERT: Please do not reveal in your previews that Matt Smith appears in this episode. This is a huge spoiler for those who haven't seen it yet, and that is the one thing we would like to keep embargoed.' Oh. Okay. We certainly wouldn't want anyone to have the episode spoiled for them before they get to see it.

Into the Dalek: 'SPOILER ALERT: Please do not reveal in your previews that Missy appears in this episode.' Right. I'll try to look surprised when she turns up then.

Robot of Sherwood: 'SPOILER ALERT: Please do not reveal in your previews the true nature of the Sheriff of Nottingham.' Well, okay, at least they left that one a tiny bit cryptic.

Listen: 'SPOILER ALERT: Please do not mention the character we meet in the barn (the young Doctor) or that we go to Gallifrey! Aaaargh! It's like being hit over the head with an irony stick.

Anyway. This issue we have an article about Spoilers. It's on page 46. I do hope you didn't want to be surprised about that.

Tom



"We've never seen the Doctor do something like this before..."

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Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"We like to abuse Big Ben. It's our thing on *Doctor Who*!"

TOBY HANKIN asks: Was there any debate as to whether or not to include the scene with the Half-Face Man on the spire of Big Ben?

Well. No, actually. We like to abuse Big Ben. It's our thing on *Doctor Who* – has been since *Aliens of London*. Not entirely sure why, it's just sort of developed. Matt Smith nearly impaled himself on it and the Half-Face Man succeeded where he failed. If it's any comfort to giant clock enthusiasts (hey, you crazy guys), I've just written a Big Ben scene in which the old dear emerges unscathed. Yeah, it's true, I've gone soft on Big Ben. Well, till next year, when it'll probably turn out to be a Victorian nuclear missile or something. Shut up, I can if I want. Brian, put that gun down...

SOPHIE K asks: In *The Day of the Doctor*, Osgood had the Fourth Doctor's scarf – how did she get it?

The story is too scandalous to relate. But you'll notice the Curator wasn't wearing that scarf – and let's be honest, you might have expected him to. Look, it's not my place to start rumours here, but clearly there's life in the old dog yet.

GRAHAM POINTER asks: Is the Doctor's accent innate or part of the TARDIS' translation system? While people and lizards from Earth hear the Doctor speak with a Scottish accent, would beings from other planets hear him speak with a totally different accent?

The Scottish accent is prevalent throughout the universe because it is so sexy. That's one hell of an evolutionary advantage.

LEIGH NEVILLE asks: How excited was Frank Skinner when he was on set?

I regret, I never made it to the set while Frank was there, I was caught up in other things. I was in the office a few times, but my life is spent in meetings and other meetings and blind panic and tantrums. But I am reliably informed that the answer to your question is exactly seven trillion and four.

LUKE DAVIS asks: What was Vastra and Jenny's wedding like?

Victorian society reeled. Arthur Conan Doyle declined to attend but sent a hamper, George Bernard Shaw contemplated a new play, and a



Vastra and Jenny talk of the town!



Big Ben: a long-suffering landmark.

horse fainted. The Doctor enjoyed himself so much, he came four times, so wreaking havoc with the seating plan. A stern young woman from The Temperance League, attempted to disrupt the happy occasion, declaring it to be immoral, and got put in a headlock by Jenny. Surprisingly, Vastra was much more diplomatic about the interruption and just invited the young lady to dinner.

Fortunately, a video exists of the wedding, although the happy couple's kiss has been edited from some copies, without permission of the video makers. Vastra has made a list of the people responsible along with some suitable condiments.

FINLAY WORRALLO asks: Which of the Doctor's incarnations do you think he liked being the most?

Hmm. Interesting question. Very interesting. What does everybody else think? Here's my go, but pile on! And remember, we're talking about how happy he is, not how much we liked him. When did the Doctor like himself?

Doctor No 1. I don't think he was very happy in his first incarnation. Like any nervous young man, he was desperately trying to seem older and more important. Snapping at people, and clutching his lapels, and pretending to know things he didn't.

Doctor No 2. How would we know? What a poker player this Doctor would have made. All that clowning, but oh that dark frown. Now, I'm just guessing, someone who play acts so much – do they like themselves? You don't hide what you're proud of!

Doctor No 3. Oh, all the extra height. And look at how he dressed. Well, just try and miss it. His previous selves were much more unassuming – this is a Doctor who craves being the centre of attention. I'd say this guy likes himself just fine.

Doctor No 4. You know what? I think he smiles too much. He moves too fast, and his eyes are too wild. And when that famous grin leaves his face, it's like winter in a moment. This Doctor is the angry old man of the universe, trying to kid you he's just a clown in a funny scarf.

Doctor No 5. He's getting on a bit now, so he does what all ageing fools do – he's trying to look younger. Oh, but the anguish in the eyes. The pained innocence, the reckless bluster. Not happy,

no, but if he just runs fast enough maybe he'll find that sweet spot.

Doctor No 6. And here's the mood swing from the gentle cricketer. This Doctor loves himself – he can't wait for you to meet him. He's happy because an egomaniac is always in the company of their favourite person.

Doctor No 7. And the mood swings again. It's a dirty universe, and someone's got to get dirty saving it. He may play the spoons, but there's a cold gaze fixed on you while he does. I think this Doctor would frown and look puzzled if you'd asked him if he was happy. "What's that got to do with anything?" he'd ask. And then he'd break into a gap-toothed grin, and spin his broly till he made you laugh.

Doctor No 8. And relax. Young, swaggering, great looking and knows it. We saw so little of him, but he's got a time machine and there's plenty of universe left to see. A gentleman, a scholar, an adventurer, an optimist – and yes, in the main, happy, I think. So what could possibly go wrong?

The War Doctor. Not happy. Not for one single moment, an incarnate rejection of everything the Doctor has ever stood for. The Doctor who doesn't get a number because he doesn't deserve the name.

Doctor No 9. Oh, that wild grin. The one that tries too hard. There are moments when this Doctor looks so solemn, so dark and haunted, you just long for him to have a happy moment. And then he smiles, and you know just how bad it is. The high plains drifter Doctor, who needs nothing from anyone – and everything from Rose Tyler.

Doctor No 10. Well he certainly starts happy, and why shouldn't he? He's young and cool and sexy, with great hair. And like a happy fool, he goes and breaks the most basic of rules – he falls in love with the girl in the box with him. And he knows that can't ever work, because she'll age and he'll regenerate, but he allows himself to think, maybe, just maybe... And then, of course, she goes off with his human clone and he realises his most successful relationship doesn't actually involve him. How happy would that make anyone?

Doctor No 11. You know, this is maybe too soon for me to judge. It seems like hardly yesterday there was a gorgeous flail of quiff and bow tie and about seven elbows – but now the Eleventh Doctor has gone forever. Was he happy before he went? I always thought he was brilliant at finding happiness in the moment – in every fleeting moment, as it spun fast. I think if he was trapped in a burning spaceship, and surrounded by killer slugs from the ninth dimension, he'd take pleasure in finding a fez. But wouldn't we all?

Doctor No 12. Oh, I think you'll have to wait and see. And you might be surprised...

I just re-read all that. I didn't agree with any of my answers, but blimey I enjoyed that question. Give it a go yourself! **DWM**

If you have a question you'd like Steven to answer, email us at dwm@panini.co.uk with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY & GUARDIAN

The Doctor returns to E-Space!

The Fifth Doctor and his companions Tegan, Turlough and Nyssa return for a new trilogy of audio tales in January 2015, and these latest adventures take the TARDIS back into a realm it has visited before... **E-Space!**

"Most 1970s children watched *Doctor Who* – but for many of us, I think, the original 'E-Space trilogy' is what turned us into mad fans," says script editor Alan Barnes. "It really expanded the series' horizons, just grown-up enough to be challenging, but still full of adventurous essence. So for a while I've nurtured in my bosom a desire to do an 'E-Space Trilogy II' – and finally I came up with valid reason to do it, connected to the ongoing 'older Nyssa' arc!"

The trilogy kicks off with *Mistfall* by Andrew Smith, who wrote *Full Circle* – the opening story for the original E-Space trilogy – back in 1980. "There was no question that I wouldn't ask Andrew to kick the whole thing off," says Alan. "I'm delighted to report that *Mistfall*, which returns the TARDIS to Alzarius several generations later, is everything you'd want from a sequel – and expands hugely on the origins and destiny of the Marshmen, too." Jemma Redgrave (Kate Lethbridge-Stewart in recent episodes of *Doctor Who*) guest stars as Decider Lana Merriem.

February's release is *Equilibrium* by Matt Fitton. Annette Badland (Margaret Blaine in *Aliens of London/World War Three*

More Fifth Doctor tales on the way...



and *Boom Town*) is Queen Karlina, while Nickolas Grace plays Balancer Skarsgard and Ella Kenion (who appeared in *Let's Kill Hitler*) plays Romy.

"*Equilibrium* is a very different kettle of Marshspiders," Alan explains. "It's set largely in an ice palace, and has the Doctor grappling with a very Season 18 sort of problem, founded in merciless arithmetic!"

The trilogy ends in March with *The Entropy Plague* by Jonathan Morris. Alistair

Mackenzie returns as Nyssa's son Adric, Robert Duncan plays Pallister and Chris Finney plays Raldarin.

"This story sets our heroes down in an environment beset by 'Sandmen' – entropy monsters, sort of – and desperate to find the last exit from a dying universe," Alan teases. "But escape from E-Space comes at a terrible price..."

Visit www.bigfinish.com for more details and to pre-order.



Capaldi box sets

■ The 2014 series of *Doctor Who* will be released on DVD and Blu-ray on 17 November.

All 12 episodes comprising *Doctor Who – The Complete Eighth Series* will be available on the five-disc set which is available to pre-order now from www.bbcshop.com, priced £34.99 (DVD) and £38.49 (Blu-ray).

The bonus material on the set will include *Doctor Who Extra*, the 10-minute 'making of' show which delves into the production of each episode, and which is available to view via the BBC Red Button service and on BBC iPlayer after each episode is broadcast.

iTunes Releases

■ A selection of stories from the first seven Doctors are now available for download from the iTunes store under the umbrella heading of *The Best of...* with three or four stories for each Doctor being available as a package for £5.99. The chosen stories include *The Aztecs*, *The Krotons*, *Spearhead from Space*, *Genesis of the Daleks* and *The Mark of the Rani*.

Also available on iTunes for £4.99 each are seven *Monsters of Doctor Who* collections of stories, with each set themed around a particular villain or monster – the Daleks, the Cybermen, Davros, the Sontarans, the Master, the Weeping Angels and the Silurians. Visit itunes.com/doctorwho for more details.

BBC Audio is back!

Production company BBC Audio has risen from the ashes of AudioGO, the organisation which went into administration in 2013. The new BBC Audio company will be publishing new titles each month, for both CD and download.

The publisher is BBC Worldwide, and the distributor is Random House. The backlist of BBC-related titles from AudioGO will become available once again, and most of the new publishing will be drawn from recent BBC radio output. From November the *Doctor Who* line will be restarting. Michael Stevens tells *DWM*, "I'm pleased to be back at the helm as Range Editor, managing the schedule and delivery of two titles per month. These will initially be drawn from BBC Books' new novels, plus the Target Books range."

Doctor Who Minecraft

A deal has been struck between Microsoft Studios and Mojang to bring *Doctor Who* to the world of Minecraft on the Xbox 360.

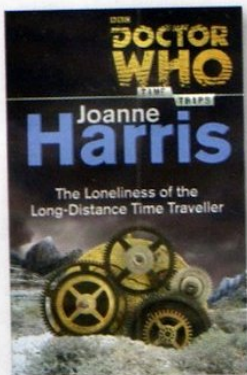
From September, players of the highly popular building adventure game will be able to adopt various *Doctor Who*-themed guises for their in-game avatar, including the Twelfth Doctor as well as five other Doctors and their companions. The available *Doctor Who* assets will feature some of the Doctor's enemies, including the Daleks. Further 'skin packs' of Doctors, companions, monsters and other characters from the show's 50-year history will be released in the future.

"We're constantly looking for new and innovative ways to bring *Doctor Who* content to our loyal fans," said Rikesh Desai, the digital entertainment and games director at BBC Worldwide. "Working collaboratively with Microsoft,



we've created an exciting new product which will allow *Doctor Who* fans to create their own brand new adventures in the heart of the iconic world of Minecraft." The *Doctor Who* packs will be available to buy from the Xbox Game Store, with the first pack priced £1.99.





New Time Trips

■ Joanne Harris, the best-selling author of *Chocolat*, has written *The Loneliness of the Long-Distance Time Traveller*, the latest in the *Time Trips* series of *Doctor Who* ebooks published by BBC Books.

Following his lethal encounter on Metebelis Three (in the TV story *Planet of the Spiders*), the Third Doctor finds himself in an isolated time paradox ruled by an unknown psychic force, stuck on Saturday 8 April, and populated by people without names.

This new ebook is available now priced £1.99. The story will also be included as part of *The Complete Doctor Who: Time Trips Collection*, published in hardback on 5 March 2015, priced £16.99.

12 Doctors, 12 Stories

■ Following the publication of its series of *Doctor Who* ebooks in 2013, each featuring one of the first 11 Doctors, Puffin is updating the series with a new story for the Twelfth Doctor. *Lights Out* is written by bestselling author Holly Black, best known for *The Spiderwick Chronicles*.

Lights Out will be available as an eBook for £1.99 from 23 October, and will be included in a paperback anthology (£12.99) of all 12 tales – *Doctor Who: 12 Doctors, 12 stories*. The stories will also be available as separate books collected together in a slipcase, along with 12 exclusive postcards, for £18.



I Need a Doctor

■ Following its successful run at the 2013 Edinburgh Fringe Festival, where it won the Musical Theatre Network award for Best Newcomer, the *Doctor Who* 'Whosical', *I Need a Doctor* comes to London's Leicester Square Theatre from 28 October to 2 November. For more details see www.ineedadactorwhosical.com

Doctor Who conquers the world!

Doctor Who stars Peter Capaldi and Jenna Coleman travelled around the globe between 7 and 19 August, on a whistlestop 12-day tour of seven cities in five continents, to promote the premiere of their brand new series.

The tour began in Cardiff, the city where the series is made, and then continued to London, Seoul (South Korea), Sydney (Australia), New York (USA), Mexico City (Mexico) and Rio de Janeiro (Brazil).

In each city, Peter and Jenna (and, for the British and American parts of the tour, showrunner Steven Moffat) greeted the fans, signing autographs, posing for photographs and answering questions at the Q&A sessions which accompanied the special advance screenings of the opening episode of the series, *Deep Breath*.

Following the successful conclusion of the tour, Peter and Jenna returned to the UK and made a surprise appearance in Parliament Square on Friday 22 August where they posed in costume on a specially constructed set with the TARDIS and the Houses of Parliament in the background.

The following day, Peter, Jenna and Steven were in Leicester Square for the Odeon screening of *Deep Breath*, which was shown in cinemas across the UK and Ireland at the same time as its BBC One broadcast. Following the screening, Zoe Ball hosted a Q&A session which was streamed live to participating cinemas.

Visit <http://tinyurl.com/WhoTour> to see videos of the tour.

Peter Capaldi and Jenna Coleman kick off the tour in Wales...



"Please, just see me." The Doctor Who stars bring *Deep Breath* to New York.





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In time, in space... in another place!
Just what have the cast and crew
of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Jenna Awards Peter

■ A very dapper **Peter Capaldi** picked up the gong for TV Personality of the Year at the GQ Men of the Year Awards 2014, held at the Royal Opera House, London on Tuesday 2 September. The award was presented to him by his *Doctor Who* co-star **Jenna Coleman**.

An Emmy for Steven

■ **Mark Gatiss** was a speaker at the *My Night with Reg 20 Years Later* panel discussion at London's Donmar Warehouse on 10 September. He joined his *Sherlock* co-creator **Steven Moffat** in Los Angeles at the Primetime Emmy Awards on 25 August. *Sherlock* collected gongs for Writing (Steven himself, for the episode *His Last Vow*), Lead Actor (Benedict Cumberbatch) and Supporting Actor (Martin Freeman). In addition, at the *Creative Arts Awards* on 16 August, *Sherlock* won awards for Music Composition, Cinematography, Single-Camera Picture Editing and Sound Editing. Meanwhile, August's *Radio Times*' inaugural *Television Champion* tournament final saw Benedict Cumberbatch (1.33m votes) pipped at the post by winner **David Tennant** (1.53m), who quipped, "I was thrilled... but don't tell Benedict!"



Steven Moffat collects his Emmy.

TV Detectives

■ ITV missing persons drama *Chasing Shadows* with **Alex Kingston** as Ruth Hattersley, **Noel Clarke** as DI Carl Prior, **Reece Shearsmith** as DS Sean Stone and **Adjoa Andoh** as Angela Bale continues



Noel Clarke, Reece Shearsmith and Alex Kingston in *Chasing Shadows*.

until 4 October. During its autumn season BBC Two will air the paranormal drama *Intruders* (which continues its run on BBC America until 11 October), which stars **John Simm** as LAPD cop Jack Whelan, and is executive-produced by **Julie Gardner**. ABC's *Selfie* starring **Karen Gillan** as Eliza Dooley with **David Harewood** as Sam Saperstein launches on 30 September.

Two Doctors Go Racing

■ Keen motor racing fans **John Hurt** and **Rowan Atkinson** were spectators at the Belgian Grand Prix at Circuit de Spa-Francorchamps on 24 August 2014 in Spa, Belgium.

New Season

■ **Catherine Tate** and **David Walliams** promoted *Big School* on *The One Show* on 27 August. **Marcus Wilson** is the producer of BBC One's *Our Zoo*, which features **Liz White**, **Anne Reid**, **Sophia Myles** and **Jason Watkins**, with **Saul Metzstein** the director of the final episode. *Last Tango in Halifax* Series Three featuring **Anne Reid**, **Derek Jacobi**, **Sarah Lancashire** and **Rupert Graves**, includes director **Euros Lyn**.

Pads and Buttons

■ **John Barrowman**'s **Malcolm Merlyn** becomes an *Arrow* regular on the CW channel from 8 October. His BBC One quiz show, *Pressure Pad*, continues until 10 October. He returns to Glasgow as Buttons for *Cinderella* at the SECC in December.



Peter Capaldi and Jenna Coleman celebrate at the GQ Men of the Year Awards.

David Sees Red

■ **David Tennant**'s *What We Did on Our Holiday* which also stars **Ben Miller**, **Celia Imrie** and **Annette Crosbie**, arrives in cinemas on 26 September with *Gracepoint* launching on Fox on 2 October. He will provide the voice of Robbie for the animated romantic comedy feature film *Reds and Grays*, which concerns a squirrel civil war.

Outlandish Jamie

■ **Frazer Hines** has filmed an early 2015 episode of Starz time shift drama *Outlander*, based on **Diana Gabaldon**'s books inspired by Second Doctor companion **Jamie McCrimmon**. Frazer plays English prison warden Sir Fletcher Gordon. Recorded in Scotland, the series, which includes **Annette Badland** as Mrs Fitzgibbons, involves a romance between a woman from 1945 called **Claire Randall** and 1743 Scottish warrior **Jamie Fraser** (surname coincidental).

Piers and Beth's Shows

■ **Piers Wenger** and **Beth Willis** have recently been commissioned by Channel 4 to produce several new projects, including the 10-part drama *Indian Summers*, which is about the decline of the British Empire and the birth of modern India; Paul Abbott's police procedural *No Offence* featuring **Colin Salmon**; and a comedy drama, *Cut*, which features *An Adventure in Space and Time*'s **Sacha Dhawan**.

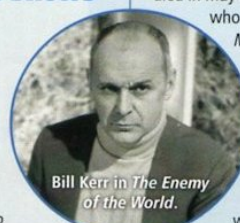
Quickies

■ **Neil Gaiman** contributed to BBC Four's *The Kate Bush Story: Running Up That Hill* (22 August). *Time-Flight*'s **Michael**

Cashman CBE was elevated to the House of Lords on 8 August designated Baron Cashman of Limehouse. **Delia Derbyshire**'s *The Delian Mode* was performed at London's Roundhouse (23 August). **Penelope Wilton** is *Irmgard Litten* at Chichester Festival Minerva Theatre's *Taken at Midnight* (26 September to 25 October). **Julian Glover** reprises *The Interlocutor* in musical *The Scottsboro Boys* at London's Garrick Theatre from 4 October. **Graeme Harper** returned to Roath Lock to direct recent *Casualty* episodes. Look out for **Georgia Moffett**'s third *Casualty* character **Briony** in October. Big Finish's **Philip Olivier** has released ukulele single *Land of Smiles* in aid of Marie Curie Cancer Care (available on iTunes).

Obituary

■ Australian actor **Bill Kerr**, who was **Giles Kent** in *The Enemy of the World*, died in August aged 92. **PG Stephens**, who played **Sean** in *The Underwater Menace*, died in May aged 91. **Dave Baumber**, who was **Grams Operator** on *The Moonbase* and **Sound Recordist** on ten *Season One* and two *Torchwood* episodes, died on 6 August. **Philipp Brammer**, who was the German-dubbed voice of the Tenth Doctor, died on 28 July aged 44. **Tony Wall**, who was **Napoleon** in *The Reign of Terror*, died on 29 August. **Michael Kerrigan**, who directed *Battlefield* and *The Sarah Jane Adventures* stories *The Day of the Clown* and *Secrets of the Stars*, died recently aged 61. Belatedly we also report **Nicolette Pendrell**'s death (Tolata in *The Dominators*). A celebration of the life of **Kate O'Mara** took place at the Actors Church, Covent Garden on 19 September. **DWM**



Bill Kerr in *The Enemy of the World*.



PUBLIC IMAGE

How many people watched the latest episodes? We get to grips with the stats...

COMPILED BY TOM SPILSBURY

9 million watch Capaldi's début!

Doctor Who returned with a new Doctor at the helm of the TARDIS on Saturday 23 August 2014, and his first feature-length adventure was watched by more than nine million viewers on BBC One.

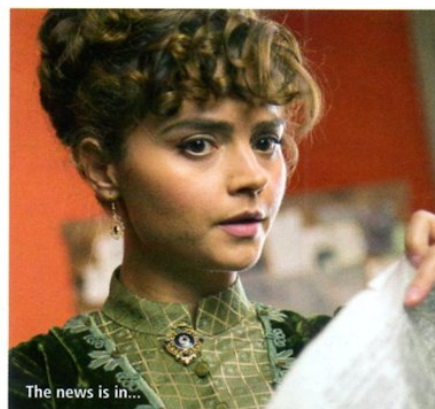
Deep Breath achieved a consolidated BARB audience rating of **9.17 million**, making *Doctor Who* the second-most-watched television show of the week, behind only the latest episode of the phenomenally popular cookery show, *The Great British Bake Off* [see the full chart at the bottom of the page].

Excluding the Christmas and Anniversary Specials (which have tended to achieve even higher ratings, often in excess of 10 million), *Deep Breath's* audience figure was the best rating achieved by a regular series episode of *Doctor Who* for more than four years – since Matt Smith's début episode, *The Eleventh Hour*, in April 2010, in fact.

By finishing in second place in the weekly TV charts, *Deep Breath* joins a very select group of *Doctor Who* episodes to have performed so well versus the rest of television. Since 1963, only four episodes (*Journey's End*, *The End of Time Part One*, *The End of Time Part Two* and *The Day of the Doctor*) have topped the weekly viewing charts, while just three others (*Voyage of the Damned*, *The Stolen Earth* and *The Next Doctor*) have equalled *Deep Breath's* feat of finishing second. Only three further episodes have finished in the weekly top three; *The Eleventh Hour*, *The Doctor, the Widow and the Wardrobe* and *The Time of the Doctor* all achieved a bronze position finish.

With its rating of more than nine million viewers, *Deep Breath* has become one of the TV smash hits of the year, outrating every single episode of BBC One soap opera *EastEnders* broadcast so far in 2014, and the vast majority of ITV's *Coronation Street* instalments. It was also two million viewers higher

'Deep Breath achieved the best rating for a regular series episode of Doctor Who for four years – since The Eleventh Hour.'



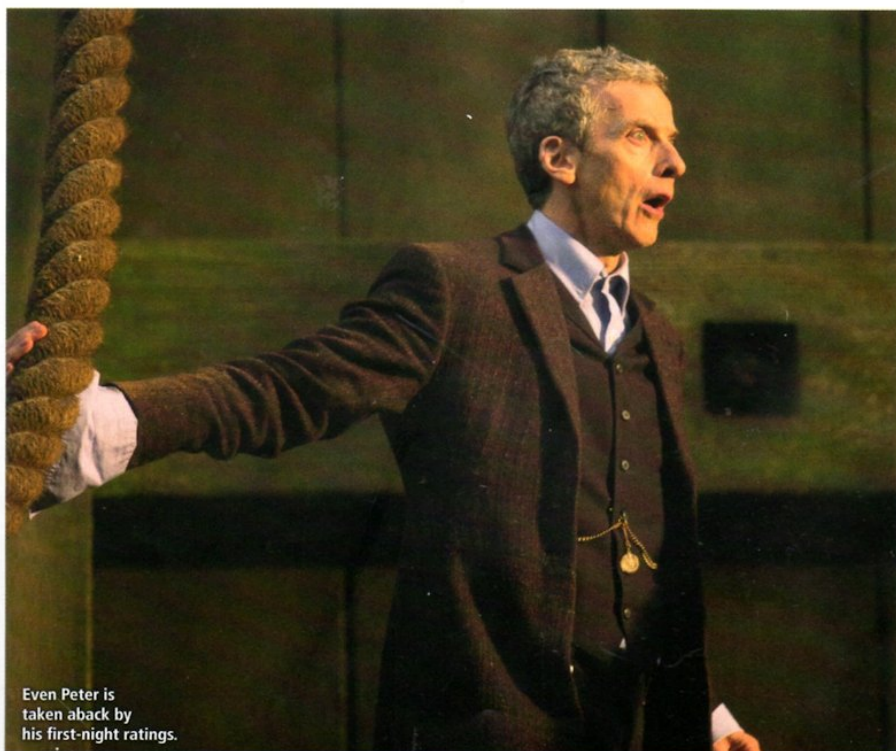
The news is in...

than the return of BBC One's hit drama *New Tricks*, which opened its 11th series with 7.23 million viewers, and in terms of BBC dramas, *Doctor Who* sits behind only *Sherlock*, *Call the Midwife* and *The Musketeers* on the 2014 chart of the year so far.

Cinemas take over £500,000

Deep Breath also had screenings at a limited number of UK cinemas on the evening of its television début, and despite only having one screening, *Doctor Who* made it to Number 8 in the weekly box office charts, grossing an impressive £522,908.

In the USA, *Deep Breath* attracted a total audience of 2.6 million viewers – the largest rating *Doctor Who* has ever achieved on BBC America for a series opener. The episode was also a big hit on Canadian channel Space, where it attracted more than 800,000 viewers on its initial screening. Overall it reached 1.4 million Canadians, making it Space's most watched show of 2014 to date. It was also the day's most watched programme in Canada across all channels. **DWM**



Even Peter is taken aback by his first-night ratings.

TOP 20 UK PROGRAMMES

Week covering 18-24 August 2014

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	The Great British Bake Off (BBC One, Wed)	9.28m
2	Doctor Who: Deep Breath (BBC One, Sat)	9.17m
3	Coronation Street (ITV, Mon)	7.82m
4	Coronation Street (ITV, Mon)	7.54m
5	Coronation Street (ITV, Wed)	7.33m
6	Coronation Street (ITV, Fri)	7.33m
7	Coronation Street (ITV, Fri)	7.26m
8	New Tricks (BBC One, Mon)	7.23m
9	EastEnders (BBC One, Mon)	6.85m
10	Emmerdale (ITV, Mon)	6.42m
11	EastEnders (BBC One, Tue)	6.38m
12	EastEnders (BBC One, Thu)	6.27m
13	Emmerdale (ITV, Wed)	6.19m
14	Emmerdale (ITV, Thu)	6.18m
15	EastEnders (BBC One, Fri)	6.08m
16	Emmerdale (ITV, Thu)	5.96m
17	Emmerdale (ITV, Tue)	5.93m
18	In the Club (BBC One, Tue)	5.75m
19	Emmerdale (ITV, Fri)	5.73m
20	BBC News (BBC One, Sun)	5.10m

All ratings quoted in this chart are consolidated figures, taking in 'live' viewers and recordings watched within seven days of original transmission (including HD viewers, where programme was simulcast). However, the figures do not include online catch-up services (eg iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB www.barb.co.uk

GALAXY FORUM

Peter Capaldi's first stories as the Doctor, the return of the Paternoster gang and Matt Smith's cameo... it's your letters!



The Doctor comes to terms with his dangerous new eyebrows.

Welcome back! The hot topic is, of course, the brand new series of *Doctor Who*. So what did you all think of the Twelfth Doctor's first episode, *Deep Breath*...?

FIRST BREATH

The Capaldi era has truly begun! *Deep Breath* was a riot from start to finish. Gruesome, exciting, and laugh-out-loud funny, it was a rollercoaster of madness, and a perfect way to introduce the new Doctor. And what a Doctor! Peter Capaldi was every bit as good as his predecessor, imbuing the Doctor with a slightly more ferocious edge, but clearly still the same, loveable rogue underneath. Jenna Coleman, too, was absolutely stunning, presenting a new side to Clara and giving Doctor the Twelfth a run for his money. In the words of Matt Smith's Doctor, this series "is gonna be a whopper!"

CORY EADSON EMAIL

Many people didn't believe that Peter Capaldi would live up to what the Doctor was supposed to be but now

that the episode has aired, everyone seems to love the way that he portrays the character. Having an older Doctor makes a change and I think lots thought it would be a bad one but it turns out it wasn't, it just makes it a good difference.

ANNABEL PEARSON (14) EMAIL

My family and I watched Peter Capaldi's premiere episode last night and we are all extremely happy with the results. Steven Moffat's script was a delight for old and new fans alike with its constant humour, strong villains, and comforting friends (in the form of Vastra, Jenny and Strax). The way that Clara and the Doctor acted as proxies for the audience and Capaldi himself respectively made the story that much more important. With every word, it was as though Mr Moffat himself were sitting on our couch, putting a comforting arm around us and saying, "I know it is different, but that's okay. This is going to be brilliant. Are you ready?" And we are, Mr Moffat, we are.

BRIAN NEWBY BEAR, USA

I just didn't enjoy *Deep Breath*. The story itself seemed to be okay, however as a series opener and first story for the new Doctor I'm not sure that a sequel to *The Girl in the Fireplace* was needed, as that was such a good standalone episode. I have the feeling that it may take a couple of

STAR LETTER

Cometh the eyebrows, cometh the Doctor! And I'm not referring to those of Third Doctor Jon Pertwee during his initial meeting with Liz Shaw. Those were friendly, mischievous eyebrows. Oh no! These new, cross, bottle-opening eyebrows of which I speak belong to the impassioned, volatile and dauntless Twelfth Doctor as created by the marvellous Peter Capaldi!

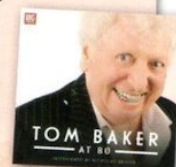
Such a bravura interpretation of our favourite Time Lord throughout *Deep Breath* certainly found me catching my breath on numerous occasions: his bewilderment at bedrooms, the face-to-face harrying of a poor tramp, one-to-one encounters with Clara... Ah, Clara! Brought to feisty, incisive yet

vulnerable life by the enchanting Jenna Coleman. Her full face-off with the Half-Face Man (so eerily realised by Peter Ferdinando!) was utterly compelling.

I raise a glass, a cheer and an eyebrow to the most welcome return of the good Doctor!

PAUL REYNARD EMAIL

Paul's email wins him a copy of *Tom Baker at 80*, a new two-hour interview conducted by Nicholas Briggs with the man who played the Fourth Doctor. It's available this month from www.bigfinish.com priced £8.99 on CD or just £6.99 to download.



episodes for me to get used to Peter Capaldi in the role, but I do like the fact that the Doctor is changing. He's no longer the potential love interest to the assistant, and he's not a hugger. From a family point of view, it was enjoyed by the wife and both children, so overall I would still say that it was a success.

PETE APPERLEY EMAIL

I watched *Deep Breath* here in Sydney at an un-godly pre-5am timeslot, simulcast in line with the UK. I thought it was absolutely fantastic – or was that just my sleep-deprived brain at work? So I watched it again later that day and no, my brain wasn't playing tricks on me. I genuinely think *Deep Breath* is as good as *Rose*, *The Christmas Invasion* and *The Eleventh*

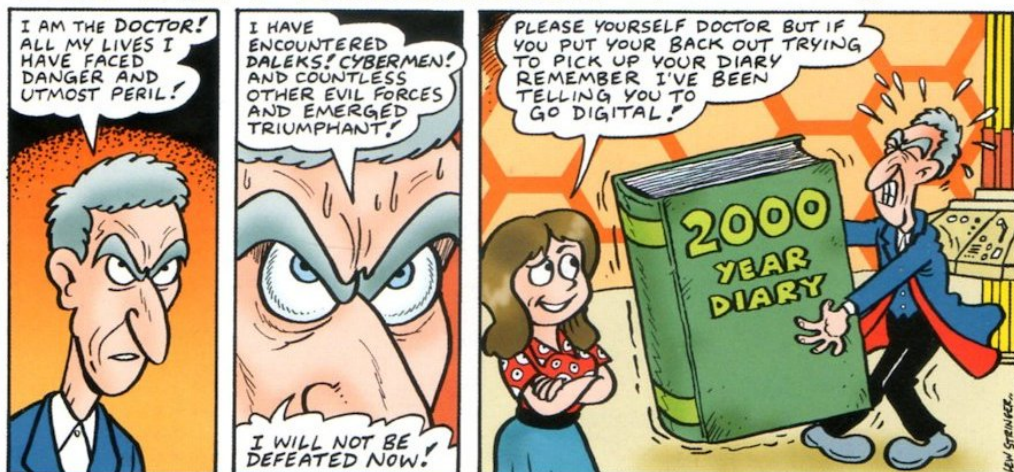
TEXT IN!

Message us from your mobile!

- **CORPORAL BELL** Is it me, or did the BBC One announcer after *Deep Breath* just promise interviews with Peter, Jenna and Minnie Minnimore? Who's she?
- **ARTHUR H BIDWELL** Panini's *The Essential Doctor Who: The TARDIS* is great – although I have pretty much filled my Love Film rental list up trying to procure all of the recommended stories!
- **DANIEL HUGHES** Does anyone know when *The Underwater Menace* is coming on DVD? [Not yet, sorry! – Ed]
- **STEVE BEAUFOY** Peter Capaldi and Julian Bleach – the Doctor and Davros. Just these two in an episode. No brainer!
- **DAMIAN WHITTLE** I like to think there's a corner of the Dalek Asylum where Rusty, the Sec Hybrid and the Special Weapons Dalek sit down for tea.

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

THE DAFT DIMENSION by Lew Stringer



Hour combined. Doctor Who is in very, very steady hands for years to come.

ROB IRWIN SYDNEY, AUSTRALIA

Deep Breath was a very good start for Peter Capaldi's Doctor. I was a little concerned at first, but from the restaurant scene on it had me hooked! My favourite scene was Strax 'delivering' the newspaper to Clara. I was in tears!

NATHAN STONEROCK EMAIL

I've always heard that a new Doctor can be hard, but Peter really had me from the word 'Sssh!' and proved in his debut to anyone who was worried that he definitely is the Doctor.

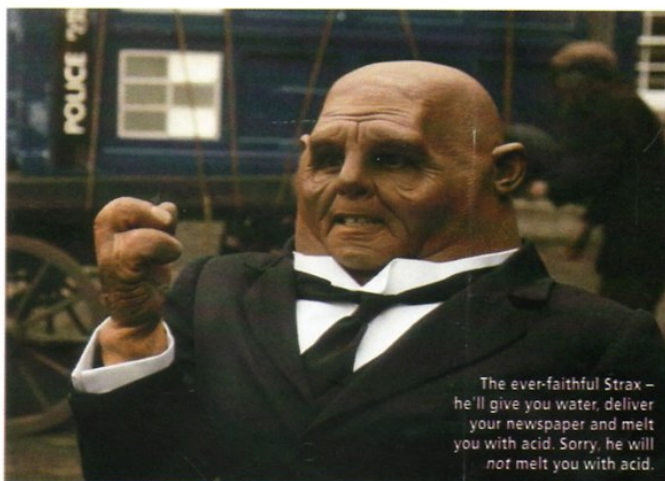
Although Capaldi gives us a fresh dark character, this is really Clara's episode. With a lot of criticism being thrown at Clara last series, *Deep Breath* was really her chance to shine – and Jenna blew the performance up into the cosmos, creating a new angry, flawed and insecure character we hadn't seen before.

SHAY HATCHARD (14) BATH

If no-one cried at the Eleventh Doctor's phone call before his regeneration then they are an angel – made of stone. He knew that Clara would be shocked and felt slightly betrayed for just changing so suddenly, and as Vastra claimed, he unveiled himself to be an older-looking man. He did what he knew would help her to accept and look after her new Doctor, who is getting to grips with saving the universe once again. Steven Moffat, you are a genius, but also a heartbreaker of all *Doctor Who* fans. Here's to another great series.

ELISA FRENKEL EMAIL

Many have remarked upon Peter Capaldi's Doctor resembling Jon Pertwee's. Could it be, as Doctors Two and Eleven's regenerations were triggered by the Time Lords, that long



The ever-faithful Strax – he'll give you water, deliver your newspaper and melt you with acid. Sorry, he will not melt you with acid.

shank knave with a mighty nose is the default setting on Gallifrey?

BOB RASHLEY BRISTOL

Deep Breath was absolutely brilliant. I was lucky enough to see it in the cinema with my friends and I haven't shut up about it since! I'm currently typing this as I read through Capaldi's interview in issue 477 of **DWM** and it's getting me all excited for next week's episode *Into the Dalek*. I'm already utterly in love with Capaldi's Doctor (though Matt is still sorely missed) and can't wait to see what he and the rest of this series has in store!

KIRSTY LAVERACK (17) EMAIL

Deep Breath was a beautiful introduction to Capaldi's Doctor: a nicely judged combination of scares, jeopardy, humour and character development, with some wonderful meditation on perception and identity, elegantly captured in the scene where the Doctor and the Half-Face Man are simultaneously seeing their reflections in the silver service tray.

CLIVE CAZEAX CARDIFF, WALES

And exhale... just before fainting and finding yourself in a room with a rather battered Pompadour clockwork robot who seems to want to kill you, but what do you care! You've just seen Peter Capaldi as the Doctor! I was not disappointed! New Doctor, new intro, pimped TARDIS, new monster and new mysteries! Oh and not forgetting the return of Jenna Coleman, the Paternoster Gang and Matt Smith!

The only issue I could find was that perhaps the sonic needs a bit of an upgrade after all that time on Trenzalore, and the intro's music was a little too retro for me, but that was it!

BRITISH ROWAN EMAIL

And what did you think of the Twelfth Doctor's first encounter with his arch foe?

BEAUTY & DIVINITY

Into the Dalek was amazing, and a true *Doctor Who* story. I feel the show is back to its original roots, which is the Doctor trying to fix and help those in need. The return of the Dalek was spectacular as it allowed the Doctor to become confused and torn between

@DWMtweets

Join other DWM readers on Twitter!

- @C64_endings I wanted to know what it was like to have hands like Strax. A pair of oven gloves seemed to do the trick!
- @ProctorHugh This is just getting ridiculous now – the whole of *Deep Breath* has just been leaked on BBC One!
- @ITZKiebo I squealed like a girl when the Twelfth Doctor was revealed at the end of *The Eye of Torment* comic strip.
- @emby2 Since Steven Moffat didn't answer my question in **DWM** 477, I'll assume Kate takes jaunts into the future on UNIT's vortex manipulator!

Add #dwmgalaxy to your Tweet, if you want to be included in the next issue...

his morals and his emotion and it gave a sense of who Capaldi's Doctor is going to be. Can't wait for more amazing episodes in the future.

JAMIE WHITE EMAIL

I just saw *Into the Dalek*, and my goodness was it a whopper! Danny Pink was amazing. His backstory really looks like something worth delving into! I also really like his chemistry with Clara. He might just be the only person to tame her feisty nature! Then, we have Peter Capaldi. His Doctor looks like he'll be even colder than Colin Baker! The way he just took advantage of Ross' imminent death was frightening to say the least. Is the Doctor a good man? No-one knows...

MAX KANE IRELAND

Wow! I really got into *Into the Dalek*. The only other time I've seen the soldiers from Skaro looking this spectacular in battle is in the Big Finish *Dalek Empire* series! It's blown ▶



THE PLANET OF DECISION!

The Half-Face Man fell to his death at the end of *Deep Breath*. But there's a question that remains unanswered at the end of the Twelfth Doctor's first adventure. A question that goes to the very core of the character of the Doctor himself: did the Half-Face Man jump, or was he pushed? We know that either the Doctor or the Half-Face Man was lying about their basic programming. But which one? Once you've decided how the Half-Face Man met his fate, cast your vote at:

tinyurl.com/dwmpoll23

The poll closes on 24 October, and we'll reveal the results in issue 480. There are no prizes, though – it's just for fun.

In **DWM** 476, we asked you which villain from the Seventh Doctor's era was the best. It was Fenric who easily came top with 32%. He was followed by the Chief Clown (16%), Davros (9%), The Master (8%), Morgaine (7%), The Rani (6%), Gavrok (6%), Helen A (6%), Lady Peinforte (4%), Josiah Smith (4%), Kane (2%) and the Chief Caretaker (1%).



GALAXY FORUM

YouTube

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com **ICE-BUCKET CHALLENGE SPECIAL**



Samuel Anderson (Danny Pink) reluctantly volunteers to submit to the Ice Bucket Challenge and nominates his fellow History Boys to do the same. Go to: <http://tinyurl.com/iceSamAnd>



Matt Smith takes the ALS Ice Bucket Challenge on a London street and shares his moistened self with his enthusiastic audience. Go to: <http://tinyurl.com/iceMatt>



Neil Gaiman chooses to take the Ice Bucket Challenge naked (almost) on a Californian beach with ice cold sea water and beautiful women. Go to: <http://tinyurl.com/iceNeil>



Karen Gillan accepts Matt Smith and Neil Gaiman's Ice bucket challenge, dressed as a Power Ranger and assisted by a couple of her fellow Rangers. Go to: <http://tinyurl.com/iceKarenG>



John Barrowman recruits his husband to submit him to a very cold ALS Ice Bucket Challenge in Vancouver. Will David Tennant accept his challenge? Go to: <http://tinyurl.com/iceBarrowman>

my mind; how can an episode be so dark with such magnificent explosions all over the place? How can it be so thoughtful and emotive yet still make the nine-year-old within me want to go play with his son's toy Daleks? And how can a new Doctor so instantly be THE Doctor? If this is just getting the series started, we're possibly in for one of the best ever!

MARK HOLDING EMAIL

The best bit of *Into the Dalek* was the shock appearance of Missy. She certainly takes the sting out of death, with her welcome cup of tea. I can't wait to find out what she's up to...

SUSAN WINTERS EMAIL

Danny Pink and Journey Blue – both soldiers. Perhaps 'Pink' and 'Blue' aren't their surnames but refer to their regiments/army/legion in a war?

EMILY COOK EMAIL

You know, *Into the Dalek* wasn't that bad – except for the fact that we've already seen that episode. It was called *Dalek* and it was brilliant. *Into the Dalek* was some sort of weird fan-fic reaction, with new bits thrown in. Like the Doctor interrupting the transfer of information into a Dalek mind! Oh wait, I'm sorry, we've already had that too. At least we didn't have a 1920s showgirl and pigmen again. Apparently the writers think that the viewers have incredibly short memories not to have noticed this.

JEN EMAIL

WOOH-EEE-OOOOH...

Oh dear, it was all going so well. Since 2005, we've had great lead actors, fabulous casts and riveting stories. And this year, a great new Doctor, fabulous casts, riveting stories, and a brand new fantastic opening title sequence. All of this along with the worst arrangement of the theme music ever! Tinkly, tinny and totally forgettable. Peter Capaldi deserves better. Mr Moffat, please get rid of it! Paul McGann theme: all is forgiven...

CARL PURKIS PERTH, AUSTRALIA

CHEAP JIBE

It is with trepidation and not a little sadness that I am writing this missive, but I am compelled to do so because of the way recent issues of *DWM* have made me feel. I am a Sikh male, and was made to physically flinch at the character of Ajeeth in the comic story *The Crystal Throne* [DWM 475-476]. The character identifies himself as 'Sikh' which then draws the unsavoury reply (typically shouted by racists in real life I assure you) from Strax, "Yes, I can tell from the bandage on your head."

I know the argument is going to be that Strax is blunt in the way he talks and is also a medic, but really, is that an excuse to make a cheap jibe, particularly



when it is aimed at a religious minority who in the real world face prejudice, discrimination and violent assaults on a daily basis simply because of their appearance?

The concluding part of the story is even worse in its hateful treatment. Strax says to Ajeeth that he "gains no pleasure in fighting the wounded" and "you pose as injured in order to elicit sympathy" – another disgusting cheap shot at the 'bandage' he referred to when remarking on Ajeeth's turban.

May I state that I have been a long-time subscriber to *DWM*, so I know that the offence has not been caused deliberately. Nevertheless that doesn't really lessen the effect, and I am very dismayed and distressed that these two issues will never be given to my eight- and seven-year-old sons to read, so as not to similarly cause them discomfort and humiliation.

MANJIT SINGH BHAIL EMAIL

Tom Spilsbury, editor of *DWM*, replies: "Although it's in character for Strax to make stupid ignorant mistakes, I should have realised that this could cause great offence, and I should have edited it out. I'm extremely sorry and apologise for the distress this misjudgement has caused."

CARTMEL EXISTS!

It may be hard for the young 'uns to credit, but back in the late 1980s there was some debate as to whether Andrew Cartmel actually existed. Because he kept such a low profile, not giving interviews or appearing in photographs, the rumour spread that he was a figment of John Nathan-Turner's imagination – and it was JN-T who was actually producing and script-editing the show. But exist he does, and the three-part *Cartmel Masterplan*, which concluded in *DWM* 476, has given him a good platform to champion his era of the programme.

DERRICK SMITH EMAIL

I thoroughly enjoyed Andrew Cartmel's retrospective of his time as script editor. The interviews with his writers 25 years later brought a lot of insight into how the show was made, how each writer got the job, and how they felt about the show then and now.

DARRYL CHRISTENSEN ST LOUIS, MO, USA

Keep those letters coming... *DWM*

ON THIS MONTH... 30 YEARS AGO

It's 1984 and *DWM* 93 is on location for the brand new series of *Doctor Who*...

CLASSIC RESURRECTION

With Season 22 on the horizon, *DWM* readers passed judgment on the previous season that saw Peter Davison depart the role of the Doctor. The top spot was taken by Eric Saward's action-packed *Resurrection of the Daleks*. Its two exceptionally long episodes – about 46 minutes each! – beat future *DWM* series poll-topper *The Caves of Androzani* into second place. In last place, just behind the Sixth Doctor's debut *The Twin Dilemma* (in which all readers agreed that 'Colin Baker was ace'), was *Warriors of the Deep*.

ON LOCATION!

Several months ahead of transmission, *DWM* visited the location filming for Season 22's first story, *Attack of the Cybermen*, starring Colin Baker as the Sixth Doctor and due to be broadcast in 1985. 'The Cybermen are as

ruthless as ever,' wrote *DWM*'s Richard Marson as he watched the silver giants in action throughout the day. 'Producer John is justifiably proud of his team and looks like scoring a bit hit with the season to come if *Attack of the Cybermen* is anything to go by.'

MARTER IN THE USA

Elsewhere in the mag, busy Richard Marson interviewed Ian Marter, who played popular companion Harry Sullivan in the 70s. "The enthusiasm is amazing," said Ian, when asked about American

conventions. "We get grilled on all sorts of topics, they never let up. In America it's current, they're showing our episodes all the time again and again, so we're not out of date there." Oh Ian, if only you were around today to see the global success the show now enjoys...



**THE MOST INCREDIBLE YEAR
IN DOCTOR WHO HISTORY...**



ON SALE NOW!

DWM Episode previews



Time Heist

The Doctor turns thief and assembles a gang of talented accomplices to rob the most impregnable bank in the universe. Writer Stephen Thompson reveals how he did it...

PREVIEW BY **BENJAMIN COOK**

It's quite high-concept and fiendishly complex an idea," says Stephen Thompson, the writer of 2011 high-seas caper *The Curse of the Black Spot*, last year's *Journey to the Centre of the TARDIS*, episodes of BBC One show *Sherlock*, and now the co-writer – with *Doctor Who* showrunner Steven Moffat – of the "fiendishly complex" *Time Heist*, the fifth episode of Peter Capaldi's debut season as the Doctor. "I've worked with Steven on and off for four or five years now," explains Steve, "so writing this seemed like the natural thing, really, although it's always exciting to get the call. You don't take it for granted. Steven has had, for years, a yearning passion to write a bank heist story involving time

travel, but he couldn't work out where to go with it until now. I hope and believe we've solved it in a way that makes it interesting and easy enough to follow, but the idea of using time travel to carry out a bank robbery is an extremely plotty idea. Steven knows I like a bit of complexity, so I wasn't at all surprised when a year ago he told me that he had an idea that he thought would suit me. Once Steven had explained, I thought, 'I'm not surprised this one has landed in my lap.'"

DWM imagines the two writers plotting this one surrounded by Post-It notes, flowcharts and diagrams...?

"I went back to Steven with some concepts, actually, before we even started on the plot. I said to him, 'If I were running the most impressive and

"It's a fiendishly complex idea... the idea of using time travel to carry out a bank robbery."

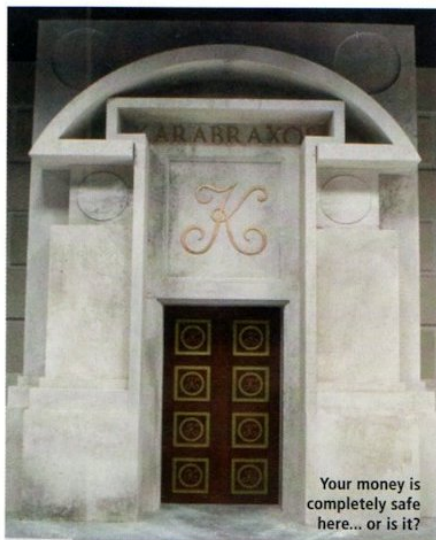
STEPHEN THOMPSON, WRITER



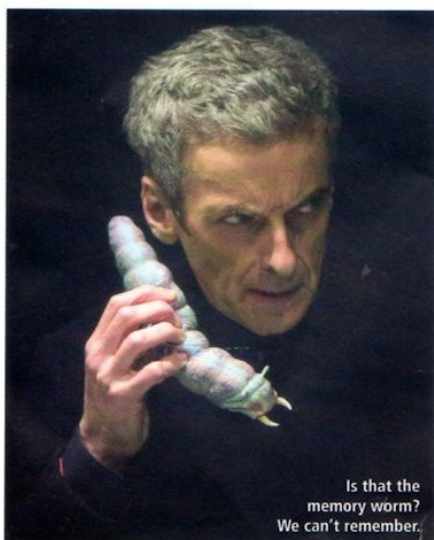
You don't want to mess with the security guards in this bank...

"If I were running the most impressive and impregnable bank in the universe, this is how I'd do it."

STEPHEN THOMPSON, WRITER



Your money is completely safe here... or is it?



Is that the memory worm? We can't remember.

◀ impregnable bank in the universe, this is how I'd do it... I started with the bank itself. Why is it difficult to break into? What's the science-fiction version of locks on doors and lasers across the floor? The very first thing I said to Steven was 'telepaths,' and he leapt on that. I said, 'If I were going to run the greatest intergalactic bank ever, I would staff it with people who are telepathic, because the minute you walk in to rob us they would know about it. They would shoot you before you even got one pace towards them.' Between us we came up with the idea that the bank had found a telepathic monster, a creature that they keep and use as the ultimate sensor - the ultimate CCTV system - in that it sees what's in your mind, not what you're doing. Once we'd established that, the plot started to almost write itself. In order to beat the telepathic monster, the Doctor and his companions have to have their brains wiped, and that's where the episode begins..."

Yes, that's 'companions' in the plural. For this most ambitious of bank heists, the Doctor is accompanied by not only his carer, Clara, but also augmented human Psi - half man, half machine - and shapeshifter Saibra. "I watched a few heist movies, and of course, in the classic heist movie, you hire a gang of people each of whom has one particular skill you're going to need," explains Steve. "If you look at early episodes of *Mission: Impossible* [CBS, 1966-73], one of them is always a master of disguise, so I thought, 'What's the science-fiction version? A shapeshifter!' And somebody's always a computer whizkid and can blow the systems in the bank, so we created a character who's running around with a computer actually implanted in his

brain. We were looking at those tropes, trying to put a sci-fi spin on them. That's what made it fun."

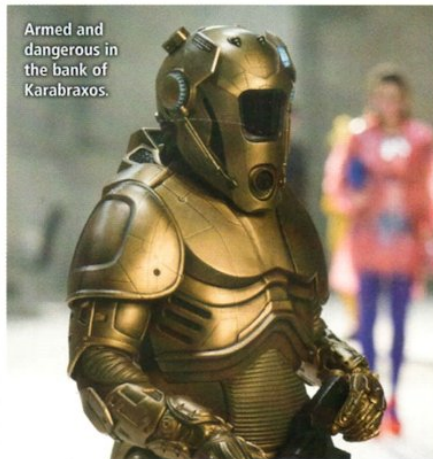
DWM always rather likes it when the Doctor has to work as part of a team – a band of brothers, and sisters. "Yes, because," says Steve, "you always get a scene where somebody asks the Doctor, 'Hang on, why are you in charge?' We get that scene quite quickly in *Time Heist*. Psi asks him, 'How come you're suddenly in charge?' 'It's basically the eyebrows,' he says. They've all got their special powers: the Doctor's is being in charge. The team is thrown into this melting pot, this maelstrom, really fast, and they have to get to know each other as they're running through the bank, doing this job."

Peter Capaldi hadn't been cast as the Doctor when Messrs Thompson and Moffat scripted *Time Heist*. "We were playing around with the concepts and characters before we knew who was going to play the Doctor," recalls Steve. "The fact that we've got Peter is fantastically exciting. It was like Christmas Day when I was told that it was going to be him. He's doing a wonderful job. It's been a gift. Peter summed it up perfectly when he said that his Doctor is less user-friendly. Matt Smith's Doctor takes people along with him for the ride; he wants to have an experience with somebody else, and it's all about sharing. 'I don't want to go out into this lonely place in space without somebody travelling with me.' With Peter's Doctor, the fact that there's somebody else in the room is almost incidental. You know, he's got stuff he's got to do, and sometimes it's slightly irritating having to wait for the people around him to catch up. He's a lot less user-friendly for his companions, I think, but that also make it quite exciting and dangerous."

"There's one moment in *Time Heist* where – I don't think it's giving too much away to say – a character is killed, and the Doctor doesn't stand there weeping. This Doctor says, 'Look, it's not going to help if we stand here mourning. We've got to get going. Let's get on and do this job.' You'd never have heard that speech coming out of Matt's mouth. It doesn't make it harder or easier to write; it makes it more surprising. You end up with some very surprising responses from your characters. Of course, with this particular episode, there's a motor running very fast through the whole thing – we're plunged into a bank at the beginning, and we've got to rob it and get out fast because they know we're here – so it crackles along at quite a speed anyway, and has its own kind of architecture..."

"In any heist movie, you've got a battle royal between two minds: the leader of the heist gang, and somebody who represents the establishment that they're trying to break into. Can the person who runs the establishment

Armed and dangerous in the bank of Karabraxos.



anticipate what the burglars are going to do or not? In *The Taking of Pelham One Two Three* [1974] – the original film – you've got Robert Shaw as the leader of the crooks, and Walter Matthau playing the police lieutenant, and ultimately it's about those two people playing this game of chess, getting to know one another's moves... That's why we wrote Ms Delphox. The fact that Keeley Hawes took the part is an absolute dream. She does a great job. When I saw the rushes of her very first scene, a scene on the bank floor where she's dealing with a customer who's trying to cheat the bank, and she deals with them in a horrific way, Keeley does it with this ice-cool charm, which is quite extraordinary. It's beautiful to watch."

Time Heist is certainly Steve's most confident *Doctor Who* script to date. Did he feel that he'd learnt lessons from his 2011 and 2013 episodes?

"Oh gosh, yes. Absolutely. It was totally a learning experience, and every time you do things differently. Every time, your previous episode informs what you're doing." He offers an example: "I learnt very quickly that monsters made of rubber are advantageous. In *The Curse of the Black Spot*,

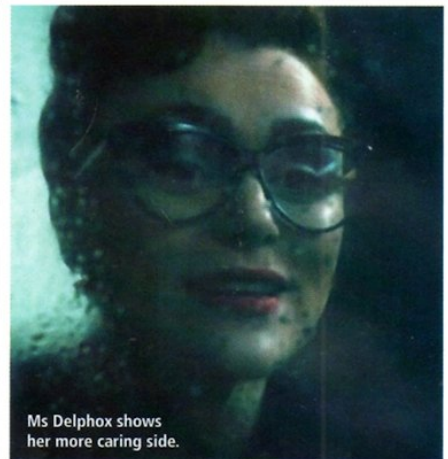
the monster was entirely CGI. In this episode, it's a rubber suit.

If you have a CGI monster, you blow your episode's entire CGI budget on it, and then you can't create fantastic alien landscapes. There's no money left. Prosthetics can make incredible monsters. What

we've got in this episode is a prosthetic monster, and a fantastic CGI bank. That kind of stuff – you've got limited resources, how are you going to use them? – you learn on the job."

So would he like to write for the show again?

"Absolutely. I'm always thinking, 'This is what I'd like to do next.' You can't avoid it. I was a huge fan of *Doctor Who* in the 1970s, and



Ms Delphox shows her more caring side.

there are monsters and stories that I think need to be plundered again. There's one in particular from the early 70s – I won't reveal it yet – that's my favourite, and I'd very much like to write a prequel. That would be very cool." But for now Steve is looking forward to watching *Time Heist* with his kids when it airs on TV. "As the titles come up, they all cheer. I've got a lot of children, and we all sit round and watch the show together. That's the point of *Doctor Who*, isn't it? Every time, it's a family experience." **DWM**

BBC

DOCTOR WHO

THE 2014 SERIES EPISODE 5

WRITTEN BY Stephen Thompson and Steven Moffat

DIRECTED BY Douglas Mackinnon

STARRING Peter Capaldi, Jenna Coleman, Keeley Hawes, Jonathan Bailey, Pippa Bennett-Warner

IN A NUTSHELL >>> This is a recorded message.

Interaction is not possible. The last clear memory of anyone in this room is of receiving a contact from an unknown agency. I am that agency. The details of what has happened since have been erased from your minds for your own protection. Pay close attention to the following briefing.

>>> This is the Bank of Karabraxos. The most dangerous bank in the galaxy. A fortress for the super-rich. If you can afford your own star system, this is where you keep it. No-one sets foot on the planet without protocols. All movement is monitored. All air-consumption regulated on pain of death. DNA is authenticated at every stage. Even your unauthorised presence on this planet will have been detected. Your lives are in danger. The Bank of Karabraxos is protected by the deadliest security system ever devised. >>> Today you are going to rob the bank of Karabraxos. >>> Welcome to the heist. <<<

QUOTE UNQUOTE

THE DOCTOR: "Almost no-one has that number."

CLARA: "I've got it."

THE DOCTOR: "From some woman in a shop. And we still don't know who that was."

CLARA: (Of the ringing phone) "Is that her now?"

THE DOCTOR: "I don't know. But there are very few people it could be."



The Caretaker

"You're a bit over-qualified for the position, but if you'd like to leave your particulars and references?" The Doctor finally takes up a very old job offer...

PREVIEW BY DAVID BRYHER

W

e've got quite used to Clara's place of work this year. In fact, it's possible that we've spent more time in the classrooms of Coal Hill School than we have inside the TARDIS control

room. And in *The Caretaker*, we practically move in.

"The school has become an unfortunate battleground," reveals Gareth Roberts, co-writer of this episode, "because of its past history and because of the things that are currently happening there. It's become a place where bad things are going to happen..."

Gareth makes *The Caretaker* sound like a very doom-laden story – but that's not quite the case. The episode has a lot in common with *The Lodger*, his giggle-packed adventure for Matt Smith's first series in 2010. In that episode, the Doctor moves into Craig Owens' flat to foil the plans of a wicked alien force. In *The Caretaker*, the Doctor takes a job at Coal Hill School to foil the plans of a different, but no less wicked, alien force. And in both stories, his efforts to blend in are disastrous...

"The fish-out-of-water stuff with Peter Capaldi's Doctor is totally different to how Matt Smith did it," Gareth says. "But it's still very funny. The Doctor just has no patience at all, and he isn't moving to accommodate anybody else. The Doctor thinks he can cope with everything and nobody will suspect him – and actually, to be fair, if it wasn't for the fact that Clara's there, he probably would be able to."

But it's not only Clara who throws a spanner in the works. There's also the small matter of her boyfriend, Danny Pink, the maths teacher and – ah, yes – former soldier. We all knew that Danny would meet the Doctor one day, and now that day has arrived. Just don't expect the Time Lord to be hanging out the bunting...

But before that dark cloud bursts, the Doctor must deal with the alien threat looming over Coal Hill. *Doctor Who* showrunner – and this episode's co-writer – Steven Moffat came up with a rough idea for the episode, which Gareth worked up into the finished story...

"The plot was there from the very beginning, but I think Steven didn't know what the alien threat should be," Gareth says. "One of the things that we decided early on was that the amount of threat in *The Lodger* had been just right, but there was too much threat in *Closing Time* [Gareth's 2011 episode]. There was a little bit too much of the Cybermen, and we didn't really need that much of them. We actually lost a couple of key scenes in *Closing Time* because of the need to accommodate the Cybermen and their plot."

"I remember when the first draft of *The Caretaker* came in, Steven said, 'Right, let's not panic, let's just say straight away that this is the right amount of threat.'" he laughs. "Let's not get to the end and think, no, we need to put loads more in. This is right." So, to be honest, it was... Well,

I hesitate to say it was the easiest, but it was one of the most plain-sailing scripts I've had, really."

If only the Doctor had found this episode such plain sailing...

"The Doctor's in quite a bad mood in my episode," Gareth reveals. "He just wants everyone to leave him alone and get on with it. He can solve the whole thing quite happily, and people ruin his plans."

"It's like when you're working on something and well-meaning people



Coal Hill School pupil, Courtney.

keep coming in and going, 'What about that?' And you go, 'Yes, I've allowed for that!' It's that kind of feeling, that you just want people to clear out. The idea of Courtney – which I didn't realise was going to be taken up by other people [we saw schoolgirl Courtney ever so briefly in *Deep Breath* and *Into the Dalek*, and her story will continue in *Kill the Moon*] – was that he'd react differently to her."

"I was thinking of the old 'little Amelia Pond thing,'" he explains, "but this is the complete reverse of that. The Eleventh Doctor would have been all, 'Oh, hello, Courtney! Fish fingers and custard!' But the Twelfth Doctor is much more blunt! He does quite like Courtney, I think that's the interesting thing. I think he recognises a kindred spirit, in that she doesn't have any social niceties either. As we know, Clara's a bit of a control freak and she likes everything to be sorted and nice – but Courtney is more like 'Yeah, what's your problem?'. I think that resonates with him a bit, so he responds to it."

"I think in both *Robot of Sherwood* and in *The Caretaker*," he adds, "there's great fun to be had from a Doctor who's just quite rude. And I think kids like that too – they like seeing an adult be rude to other adults."



Danny Pink is finally about to meet the Doctor...





Not for the first time, an alien menace threatens Coal Hill School!

Of all the people he meets in this episode, the Doctor is perhaps most rude to Danny – especially when he finds out he's a former soldier. As this series has unfolded, the Doctor's difficult feelings about military types have raised some eyebrows.

"I remember some very wise words Steven once said to me," Gareth says. "The good ideas are the ones that make you worry, the ones that keep you up at night. There are scenes where I was thinking, 'Are we going a bit far? I'm a bit worried about that' – then I thought, 'No, actually, that's the way to go'. It just doesn't occur to the Doctor that Danny could be more than one thing, more than a soldier. It's one of those things where you think, 'Argh! I'm a bit worried about this – is he prejudiced?' I think it's very interesting and daring."

As a long-term fan of the show himself, Gareth is not blind to the fact that the Doctor has, throughout his lives, developed some enduring friendships with members of the military – chief among them, UNIT head honcho Brigadier Lethbridge-Stewart, who was particularly close to Jon Pertwee's Third Doctor.

"I think each Doctor is different," Gareth says. "They're wired up very differently and different things come to the fore. I think the football-charming-double-thumbs-up-ness of Matt's Doctor has gone completely. The 'I don't like soldiers' thing has come up a few times in the Doctor's past, but it's very strong with the Twelfth Doctor. And also, the Brigadier wasn't an all-guns-blazing type. He

"The Doctor likes Courtney, he recognises a kindred spirit, in that she doesn't have any social niceties either."

GARETH ROBERTS, WRITER

worked for the UN, for God's sake! And he listened to the Doctor, more often than not.

"There was one thing I was quite taken aback by with this season," he adds. "When people say, 'We're really going to make this series darker and visceral', you think, 'Yeah, sure...' But actually, you know, they've done it."

So, Clara's secret is out and the Doctor finally knows about soldier boy Danny Pink. But will they all live happily ever after? Should we rush out and buy a hat? Or could there be trouble ahead?

Gareth laughs: "Oh God, there's *absolutely* trouble ahead..." **DWM**

BBC

DOCTOR WHO

THE 2014 SERIES EPISODE 6

WRITTEN BY Gareth Roberts and Steven Moffat

DIRECTED BY Paul Murphy

STARRING Peter Capaldi, Jenna Coleman, Samuel Anderson, Ellis George

IN A NUTSHELL Coal Hill School has a new caretaker. He hides a strange blue box in his cupboard and carries a sonic screwdriver instead of a broom. Clara is suitably mortified, but the Doctor has got bigger things to worry about – especially when Danny Pink starts to work out just what has been going on...

QUOTE UNQUOTE

CLARA: This school is in danger.

THE DOCTOR: Lucky I'm here then.

CLARA: From you... You wouldn't be here if there wasn't an alien threat nearby. Your strategy for dealing with it involves endangering this school.

THE DOCTOR: You don't know that.

CLARA: I don't know anything – because you haven't told me anything. Which means I wouldn't approve. Which means you're endangering this school.

Kill the Moon

Why would anyone want to 'kill the Moon'? When the TARDIS pays a visit to Earth's satellite, the answer becomes horribly clear...

PREVIEW BY **DAVID BRYHER**

Back in the spring of this year, the first scraps of news about the recording of the Twelfth Doctor's first series were starting to make it into the press. Every press release was pounced upon by hungry fans as if it was the last sandwich at the picnic. And then, in May, executive producer Steven Moffat made an announcement about writer Peter Harness' upcoming episode...

"For the first time since 1984," he said, "the *Doctor Who* production team is heading to Lanzarote. The Doctor is returning to the scene of an old adventure – but there have been sinister changes since his last visit..."

In 1984's *Planet of Fire*, some scenes were filmed in Lanzarote, which stood in for Sarn – the site of the Fifth Doctor's battle with the Master. The internet

was suitably inflamed. What might this mean? Why Sarn? Could it be...? Is the Master back?

Hold your horses. What's Rule One of being a *Doctor Who* fan? Steven Moffat lies. Or, at the very least, he dissembles.

When we receive our copy of the script for this episode, there it is, in big letters on the first page: 'Return to Sarn by Peter Harness'. But it doesn't take many more pages to realise that the title is – how do we put this? – a big, fat fib.

"That was Steven's idea," Peter says. "We called it *Return to Sarn* for a bit, but nobody picked that up. Nobody thought we were actually writing a sequel to *Planet of Fire*." He sounds slightly disappointed. "I'm just going to give everything a ridiculous title from now on."

We point out that the real title for his episode – *Kill the Moon* – is pretty ridiculous anyway.

"Somebody pointed out it's kind of a quote from the balcony scene in *Romeo and Juliet*," he says.

"Arise, fair sun, and kill the envious moon..." So, I can always pretend I was being very cerebral and poetic – but I wasn't really. It was just something in the vein of *Let's Kill Hitler*. It might have been called *Let's Kill the Moon* at one point."

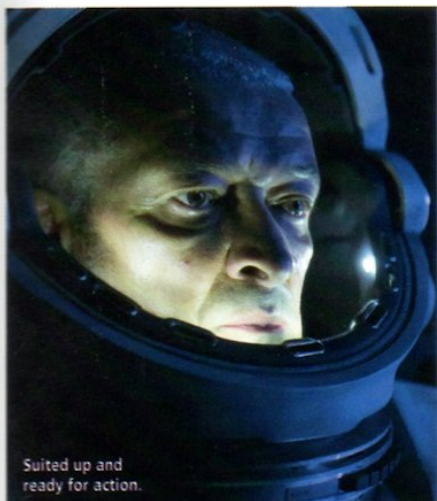
If you hadn't figured it out yet, the episode is set on Earth's moon, the location for the *Doctor Who* adventures *The Moonbase*, *The Seeds of Death*, *Frontier in Space* and *Smith and Jones*. And have there been

"I just tried to make it as scary and mysterious as possible..."

PETER HARNESS, WRITER



Courtney goes on a lunar adventure.



Suited up and ready for action.

sinister changes since the Doctor last visited? Oh, have there ever...

Having rumbled the school caretaker's secret in the previous episode (see page 20), Courtney begs the Doctor for a trip in the TARDIS – and, against Clara's better judgment, he obliges. He offers Courtney the chance to be the first woman on the Moon, and so off they fly into the far future. But, when they arrive, they cross paths with a group of human astronauts (captained by guest star Hermione Norris) who are on a deadly mission. They are going to use dozens of nuclear bombs to blow the Moon into a billion tiny pieces.

The Moon, you see, has changed. Somehow, it's become heavier – so much heavier that it's destroying the Earth, washing away civilisation under impossibly huge tidal waves. Humanity has no choice: it's them or the Moon...

"The production team got in touch with me a while ago," Peter says. "In 2011, I think. I went and had a meeting with them. I had a few ideas prepared, but the idea for *Kill the Moon* just popped into my head the night before I was supposed to go and pitch, and they really went for it. Because it's a very simple idea really – that the Moon is –"

Well, you'll see.

The writer of BBC One's *Wallander* and the channel's upcoming adaptation of *Jonathan Strange & Mr Norrell*, Peter Harness is one of the hottest talents in TV today. He's also a big fan of *Doctor Who*, so he is thrilled to be writing for the series.

"Obviously, I've been desperate to do it since it came back," he says, "but I'd just been a bit reticent about chasing it, really. I don't know why. I didn't want to be forever hanging around the *Doctor Who* office, saying 'Gizza job!', making a pain of myself. So, I waited till they got in touch, so I'd know they weren't just feeling sorry for me!"

"They were very interested in my idea, so I developed it for a little while for Matt Smith's Doctor," he continues, "but I didn't get very far before I had to go off and do *Jonathan Strange & Mr Norrell*. But when that was coming to an end, they got in touch again and asked whether I'd still like to do it. And I said, 'Yes please!'"

"It works a lot better for Peter Capaldi's Doctor, I think, than it would have done for Matt's. It seems a better fit, because it brings more stuff out about his Doctor. It's a bit meatier than it might have been with the previous dynamic between the Eleventh Doctor and Clara."



Could this be the first woman on the Moon?

That "stuff" comes in the form of a life-changing dilemma that Clara will face during the course of the episode. Perhaps more than any episode so far this series, we'll see just how alien this new Doctor is. But there's some good old-fashioned chills in *Kill the Moon*, too...

"There have got to be scares in *Doctor Who*. I think it's important. Steven told me basically to 'Hinchcliffe the s*** out of it' for the first half," Peter says, referring to 1970s producer Philip Hinchcliffe. "Before the discovery is made – you know, the big reveal of what's occurring – I just tried to make it as scary and mysterious as possible."

"That's what people expect from *Doctor Who*," he adds. "They expect monsters. Even if you want to tell a very clever, intellectual, emotional story, there have got to be things to keep children entertained. There have got to be some cool spiders ripping astronauts to bits, for them to remember and talk about at school. So I try to fill the quota for that as much as possible – and then have a big idea at the middle of it, which is kind of magical in its way, too, and something that kids' imaginations can latch on to."

As you'll see from the episode's opening moments, this episode's focus on Clara is laser-sharp. "I really like what Jenna Coleman's done with Clara's character in this series," Peter says, "and I'd love to see it develop. I'd love to see how their relationship plays out."

There's plenty of "playing out" to be done in *Kill the Moon*, as the Doctor opens Courtney's eyes to the universe and puts Clara on the spot – though, of course, nothing goes quite as he expects. By the end of the episode – and I know we say this kind of thing a lot, but believe us – things will never be the same again.

"It's such a high-concept idea," he says, "and the difficulty with those ideas is always that they sound great on paper but what is the actual story? *Kill the Moon* has a very 'gettable' idea, but then if you want to actually turn it into an engaging story, you've got to build a decent human story around it."

"When I was initially developing it," he continues, "it had elements of what Courtney and Clara go through with the Doctor. But the story was still kind of looking for a beefy, emotional throughline. So, it

was just very good that those other characters were there when I came back to it."

"I picked up Courtney from Gareth Roberts' episode before me. I wanted the Doctor to take somebody else along, and preferably for it to be one of Clara's pupils. When I was originally developing it a year earlier, when Clara was a nanny, it would have been one of her charges. But after her journey in *The Caretaker*, I thought I could take her somewhere else."

By the end of the episode – once you've started breathing again after a final scene that Steven Moffat calls his favourite this year – you may wonder where the Doctor goes from here.

"I still don't know how people will take it," Peter admits. "I'm in this kind of limbo now, waiting for people to see the episode, and I've no idea, really I do not know, how it's going to go down. I've never seen the Doctor do something like this before..." **DWM**

BBC

DOCTOR WHO

THE 2014 SERIES EPISODE 7

WRITTEN BY Peter Harness

DIRECTED BY Paul Wilmshurst

STARRING Peter Capaldi, Jenna Coleman, Ellis George, Hermione Norris, Tony Osoba, Phil Nice

IN A NUTSHELL The Moon has changed – and now it's threatening to wipe out all life on Earth. But when the Doctor uncovers its secrets, he realises the situation is graver than anyone thought. Can he stand by and let humanity destroy the Moon?

QUOTE UNQUOTE

CLARA: We have a terrible decision to make. It's an uncertain decision, and we don't have a lot of time. The man who normally helps – he's gone. Maybe he's not coming back. In fact, I really don't think he is. We're on our own...

Mummy on the Orient Express

There's been a murder aboard the *Orient Express*... and only the Doctor can discover who - or *what* - the murderer really is...

PREVIEW BY BENJAMIN COOK

As titles - and story pitches - go, *Mummy on the Orient Express* is one heck of a place to start. "Surprise surprise, it was a Steven Moffat title," laughs writer Jamie Mathieson. "I'd written *Flatline* [Episode 9, Jamie's second episode this season] first. I'd done quite a nice job on my third draft, and then I got a phone call saying, 'Got something to offer you. Do you want to do another episode?' 'Well, of course I do.' 'The title Steven has in mind is *Mummy on the Orient Express*. So if you go away and have a think about what you'd do with that title...?' Immediately it suggested to me Agatha Christie, Victoriana, lots of luxury... I've got a friend who's a big train buff - in fact, his name is Perkins, so I put him in there as Frank Skinner's character - and I sent him an email saying, 'I want to pick your brains about the *Orient Express*,' though he had no idea what I was working on."

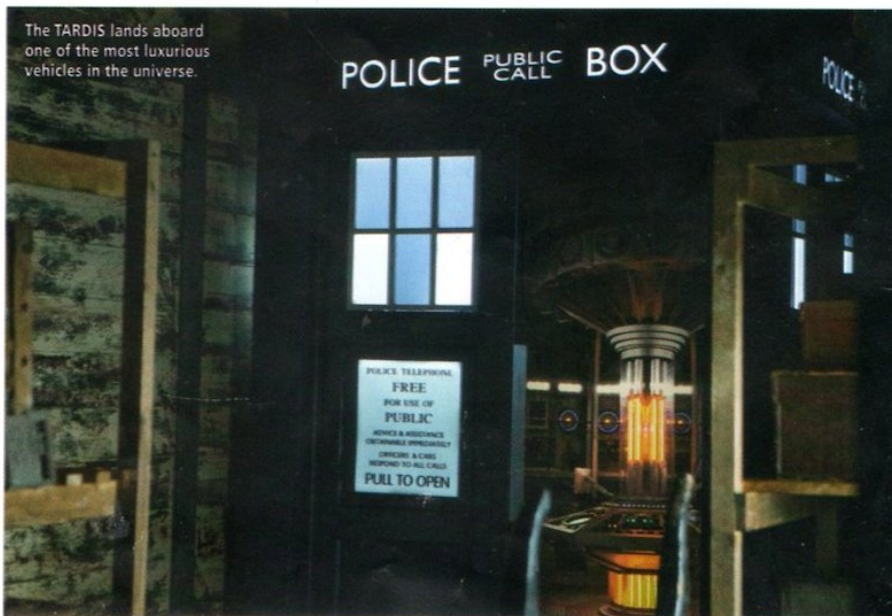
Happily, Jamie made it along to some of the recording of *Mummy on the Orient Express*, where he met Peter Capaldi, Jenna Coleman, and Frank. "I used to be a stand-up comic," explains Jamie. "Frank was one of the stand-ups that I'd watch back then, trying to learn from. I love the progression from me aged 26, watching Frank's videos - yep, it was VHS back then - to me aged 44, writing lines for him in an episode of *Doctor Who*. I specifically said, in the script, in my description of what Perkins is wearing, that he's in an old-school train engineer's outfit, with a cap and the dungarees, and that's exactly how they dressed him. It's doubly nice, because his namesake Perkins, the massive train fan, also does a job where he works on a luxury train, as a hobby. I love that my friend Perkins is going to watch this and go, 'That's me! Frank Skinner is me!'"

Over the centuries, many trains have taken the name *Orient Express*, but this, claims the Doctor in Jamie's episode, is the only one in space - an utterly faithful recreation of the original. Except the rails are actually hyperspace ribbons. And there's a rampaging Mummy on board. No biggie. "The issue I had in constructing the plot was, how do I hide the Mummy?" says Jamie. "I thought, 'As soon as the Mummy starts killing people, how

stupid are the passengers - and the Doctor - if they can't spot the killer? Do we make it a ghost? Do we make it invisible? Perhaps the bandages could go under doors like snakes and reassemble as the Mummy? Could one of the passengers be a sort of Jekyll and Hyde, becoming the Mummy at certain times?' I had all kinds of ideas, until eventually I came up with the final solution... which I think is a bit spoilery to reveal here! But it feels, if nothing else, that it's redeemed mummies, because mummies, to me, have always been... not a joke, but always a bit of a ridiculous monster, as opposed to vampires, werewolves, or zombies. They're the cool monsters; mummies always seemed like the poor second cousins, a bit silly and shambling. The thing about the title *Mummy on the Orient Express* is, you think it's going to be a silly romp, and it's so not. From the first death onwards, you're like, 'Oh, this is quite dark.'

"The other wonderful thing about the Mummy is, as yet [at the time of going to press, in early September] at least, it hasn't been allowed in the trailers. When I went to the Episode 1 premiere, [executive producer] Brian Minchin was saying, 'We'll have to show your Mummy episode quite late.' I said, 'Why?' He said, 'We keep trying to get the Mummy in the series trailer, and the BBC won't allow it. They say it's too scary.' I was like, 'Great! That's a tweet right there!' It's a badge of honour. I like the fact that it's pushing that boundary of what's acceptable in *Doctor Who*."

That said, when Jamie was five, he was "traumatised" by an episode of 1975 serial *Terror of the Zygons*. "It put me off *Doctor Who* for life," he admits. "Well, not for life - I dipped in and out growing up - but it was always, in my head, 'the scary programme'. Even though I'd soon be watching *Blake's 7* [BBC1, 1978-81] and *Sapphire & Steel* [ITV, 1979-82] - and wetting myself - I'd avoid *Doctor Who* right up until the 2005 reboot. In that sense, I'm a bit of a newbie. The biggest thing I'd done before this was *Being Human* [BBC Three, 2008-13], which you'd say to people and they'd go, 'Ohh, I've heard of that, vaguely,' whereas you say you've written for *Doctor Who* and everyone in the world has heard of it. It's a very good feather in your cap."





Who's this impeccably dressed passenger on the *Orient Express*?

"You think it's going to be silly, and it's so not. From the first death, you're like, 'Oh, this is quite dark.'"

JAMIE MATHIESON, WRITER

How did writing for the show live up to his expectations? Notoriously, *Doctor Who* eats up ideas – each episode has enough of them to fuel an intergalactic passenger train. "It does, but it helps that I used to be a stand-up – not only thinking of jokes, but also I'm quite happy to... 'perform' is the wrong word, but in the writer's room with Steven, the producers, and the script editors, I'm happy to chew through whatever we're figuring out, there and then. It's not like there's any shame in me working through ideas that don't work, or being told that an idea doesn't work. I go, 'Fine, let's move on to the next one,' whereas some writers might sit quietly, taking their notes, and go home and figure it out. I'm happy to figure it out in front of people, which means things work faster. I found it a joy. It was really good fun. It's great to be in a room with Steven, sparking off him. His brain! You'll go in with a problem in your script, and within five minutes he'll have fixed it, thank you very much. Having a brain like Steven's in the room, it's like you've got a massive secret weapon to make your script ten times better. I'd like to have Steven Moffat's brain on tap on every project."

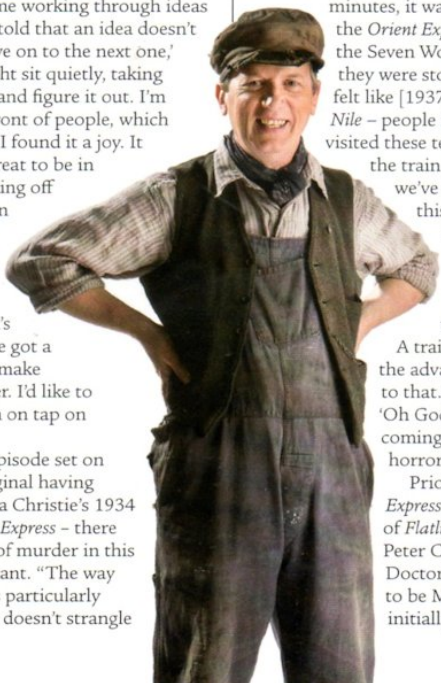
Unsurprisingly for an episode set on an *Orient Express* – the original having been the setting for Agatha Christie's 1934 novel *Murder on the Orient Express* – there is, put bluntly, quite a lot of murder in this episode. Jamie is unrepentant. "The way the Mummy kills people is particularly spooky," he points out. "It doesn't strangle

people, doesn't beat them up or stab them... Instead, Steven would have us ask the question, 'What's the playground game for this episode?' The idea is, you're the Mummy, the other kids in the playground are the victims, and you have 66 seconds while this creature walks towards you...! I love that, don't you? The countdown begins..."

Jamie's script went through a number of revisions, most of which, he says, involved trimming back the story. "I had such grand plans for 45 minutes, it was ridiculous. At one point, the *Orient Express* was doing a tour of the Seven Wonders of the Universe, so they were stopping off everywhere. It felt like [1937 Christie novel] *Death on the Nile* – people fanning themselves as they visited these temples, then getting back on the train... After a while, I realised, we've only got 45 minutes for this. 'You're not going to be able to do everything you want to do,' I thought, so I stripped it back."

The finished episode is thrillingly claustrophobic. A train under siege! "Yes, and the advancing of the Mummy adds to that. There's a real, inexorable, 'Oh God, there's no way out! It's coming!' I love claustrophobic horror like that."

Prior to *Mummy on the Orient Express*, Jamie wrote two drafts of *Flatline* before he knew that Peter Capaldi had been cast as the Doctor. "I knew it wasn't going to be Matt Smith, that's all, so initially I wrote a generic Doctor.



BBC DOCTOR WHO

THE 2014 SERIES EPISODE 8

WRITTEN BY Jamie Mathieson

DIRECTED BY Paul Wilmshurst

STARRING Peter Capaldi, Jenna Coleman, Frank Skinner, David Bamber, Daisy Beaumont, Christopher Villiers, Janet Henfrey, Foxes

IN A NUTSHELL

The famous *Orient Express*, thundering along on its journey across space, came to a sudden stop. The hyperspace ribbons under its wheels faded and it began to float, engines dead. Everything was deathly quiet. "And the facade drops away," murmured the Doctor, delighted. Upon which, he found himself very much wanted. For on the *Orient Express* murder had been committed. And the murderer was still on board!

The Doctor investigates. He raises his mighty eyebrows and thinks – with his little grey cells...

QUOTE UNQUOTE

THE DOCTOR: "I have been alive a very long time, and I have yet to meet a ghost or a god that didn't turn out to be... I don't know, sentient gas? Or technology masquerading as magic? This is no demon. Or ghost. Or curse. And I will show you it."

When Peter was cast, I had a meeting where Steven sort of laid out his plan for the Doctor, and how he saw his character. I thought, 'Who am I picturing when he's telling me all this?' And it was Gregory House from *House* [Fox, 2004-12], played by Hugh Laurie. So I wrote it – of course it's been tweaked and changed since then – as if it were Gregory House in the TARDIS. That was a very good starting point, for me anyway. There was something about that 'I will do the right thing, I will upset people, I'm a bit sociopathic, I don't give a damn what people think of me, but ultimately I'm a good guy, and when push comes to shove I will save lives,' so I wrote the third draft of *Flatline* with that in mind, and that draft got me the gig to write *Mummy on the Orient Express*."

This series, Clara's character has undergone something of a reinvention, too. Was that a directive from Steven?

"Yes, definitely. It was presented initially as: Clara is living a double life. She is effectively – not literally – cheating on her boyfriend with the Doctor, because she's going off and having adventures that Danny doesn't know about. In fact, the new Doctor has a lovely foil in Clara, who is almost his conscience – the person who pulls him up and says, 'No, you can't do that. That's not allowed.' People are making a lot of mileage over the Missy plot and what exactly that's about, but I think really the arcing plot of this season – one of the meatiest things in this series – is the Doctor and Clara's relationship, the richness of that bond between the companion and the Doctor, and how they interact with one another, the negotiation of who the Doctor is now and what Clara means to that." **DWM**

Turn the page for our exclusive interview with *Mummy on the Orient Express* guest star Frank Skinner...



"When players are in cup finals, the managers always say, 'Savour every moment,' and that's what I'm doing. Every moment is 'wowee'!"

Main image: Frank Skinner
as *Mummy on the Orient
Express*' Perkins.

Inset: Frank indulges
in his other obsession –
football – with fellow
fan, David Baddiel.



Express TICKET!

He's reached Number One in the pop charts and seen his beloved West Bromwich Albion rise to the Premier League – but for Frank Skinner, appearing in his favourite television series might top both of those...

INTERVIEW BY **BENJAMIN COOK**

"Y

ou know I'm a subscriber to DWM?" asks Frank Skinner. "It's a brilliant magazine. Day three of filming, they brought round a box full of DWMs, the latest issue, and handed it out. Everybody on the production gets one. I never knew that. They hand round DWM as if it's absolutely the norm, and it felt like

a real moment. I thought, 'I really feel like I'm part of the family now.' And my photo was in it, which helped."

Frank is surely the first person to, when the BBC asked him for a quote for the press release announcing his casting, reference both DWM and 1964 serial *The Sensorites*. "I love this show," it read. "I subscribe to *Doctor Who Magazine*, I've got a TARDIS ringtone, a five-foot cardboard Dalek in my bedroom, and when I got the call saying they wanted me to read for the part I was in the back of my tour bus watching episode three of *The Sensorites*. I am beyond excited." Was he really watching *The Sensorites*?

"No, really, I was. It was a weird coincidence. It was an omen. I was listening to [Canadian *Doctor Who* podcast] Radio Free Skaro the other day, and they said, '*The Sensorites*? He must have trouble sleeping.' Ha."

Today is Frank's last day playing Chief Engineer Perkins – described in Jamie Mathieson's script as 'a grimy grease monkey in his fifties, a futuristic spin on a train engineer'

– in *Mummy on the Orient Express*. Sitting in Perkins' overalls, chatting to DWM, Frank says: "I've got one scene after this, and then that's it, done. I don't know how I'll feel when they say, 'And that's a wrap for Mr Skinner.' I'm sure I'll go through a mix of emotions. One is, I'm just glad that I've done it as well as I can. Another is, yeah, I'm sad, but I've savoured every moment. I don't know if you're into football? When players are in cup finals, the managers always say, 'Savour every moment,' and that's what I'm doing. Every moment is 'wowee'. Like today, filming in the TARDIS, I *have* noticed that. It hasn't passed me by. The whole experience has been incredible."

Truth is, Frank's fan credentials give even DWM a run for its money. He knows his stuff. Is 'hardcore' a fair description?

"I'd be afraid to say that," he insists. "If you're a *Doctor Who* fan, you're a bit... well, I feel a bit edgy about actually coming out. I saw [stand-up comedian and DWM writer] Toby Hadoke do a thing at the British Museum, where he was talking about *Doctor Who*. I thought, 'I'll go up and have a chat afterwards.' He said, 'What really winds me up is when people come up to me and they say they're a fan, and then they don't know blah-blah.' And Toby knows, like, every actor who's played every part. I thought, 'I don't have the bottle to go up and speak to him now, in case I get something wrong!' I mean, poor old [fellow ▶

◀ stand-up] Rufus Hound on that show in which Peter Capaldi was announced as the new Doctor [last year's *Doctor Who Live: The Next Doctor*], he said 'knock three times' instead of 'four times', and 'Peter Eccleston' instead of 'Christopher Eccleston', and he was crucified. Blimey, he's got a Dalek tattoo! What's a man got to do? So I rarely call myself a fan. If I say I'm a fan, someone might ask me who was the third Cyberman from the left in *The Tenth Planet* [1966], and I'd struggle with that kind of information. Toby would know. He's probably interviewed the third Cyberman from the left. What I say is that I love the show."

There can't be many episodes that Frank, now 57, hasn't seen?

"No, I think I've seen everything. I watched most of it first time around. I own everything that exists. I have a day when I feel a bit Hartnell, and then a day when I feel a bit Tennant. I'm a massive Elvis fan: some days you want Sun Records, and some days you want Las Vegas. The great thing about *Doctor Who* is that you can do that. When I go on tour, I take a handful. During my seven days on this shoot, I've watched all ten episodes of *The War Games* [1969], and the whole of *Colony in Space* [1971]. That's what I do back at the hotel. It's lovely. Also, at home, my girlfriend isn't crazy about me watching it, so when I'm out and about..."

Famously, one of Frank's other passions is football. With David Baddiel, he created and starred in mid-90s, late-night entertainment show *Fantasy Football League*, initially for BBC Radio 5, then BBC2, with further Specials for ITV in 1998 and 2004. And he co-wrote and performed – with David Baddiel and The Lightning Seeds – probably the greatest England football anthem of all time, *Three Lions*, which stormed to the top of the charts in both 1996 and 1998. **DWM** can't help but wonder, if Frank had to choose between supporting either the England football team or *Doctor Who*...

"Cor, that's a bit of a tough one. It'd be very cruel not to be able to watch *Doctor Who* again, now that I'm in it. I've often very keenly thought of never watching England again. I think it would actually be quite a pleasurable experience. As long as I could watch West Brom, I'd probably sacrifice watching England in order to watch *Doctor Who*."

How does being a football fan compare to being a *Doctor Who* fan?

"Well, I've heard people say that the two aren't interchangeable – that people who like *Doctor Who* tend to not like football – but I don't know why that would be. They're quite similar, really. Partly there's that tribal thing. When you're talking to a *Doctor Who* fan, as we are now... we're on the same wavelength, we know what we're talking about, and it's nice to be part of that. I know that millions of people watch the show, but there aren't that many who you can talk to about *Colony in Space*. Also, it connects very strongly to your childhood. I remember my first time at West Brom, and I remember watching *An Unearthly Child* when it first went out, in 1963. I don't remember much from that period that graphically, but I think it's because I so clearly remember the three newsflashes that announced JFK getting killed the night before. 'He's been shot.' Ten minutes later: 'He's very ill.' Ten minutes later: 'He's dead.' They stopped the programmes. The next day, I remember watching that first episode of *Doctor Who*, and thinking it was awesome."

"I'm 57, so I was six when that first episode went out. I was one of those kids who had a piece of cut-off broom handle to be a Dalek. Everyone in the playground wanted to be Daleks, rather than



Frank Skinner, as Perkins, on set for *Mummy on the Orient Express*.

"During my seven days on this shoot, I've watched *The War Games* and *Colony in Space*."

be the Doctor, because you got to do the voice. The Daleks were bigger than the Doctor, initially. That was also, at school, when everyone was collecting Beatles cards and wearing Beatles wigs, so there were two major crazes going on at the same time. That thing in *An Adventure in Space and Time* [BBC Two, 2013], where kids were on the bus doing Dalek impersonations, that is absolutely authentic. It's what we were all doing."

With *Doctor Who* having been such a major part of his formative years, did Frank – born Christopher Collins (he became Frank Skinner when actors' union Equity told him that another act was already registered under 'Chris Collins') – have any reservations about accepting a role in *Doctor Who*?

"Were I a wiser man, I might have had those thoughts," he says, "but I was so mega excited... It's only really when I got here that I thought, 'You know, this is a bit harder than watching it at home. It's a bit more interactive.' I have to be careful I don't just watch it. You know, I've got lines and stuff. Sometimes, when Peter's doing a big speech, I'm completely standing here watching it as a fan. It's very important to remember that you're in it, or they get angry! Like every other *Who*-lover, I've been thinking, 'I cannot wait to see Capaldi' – I was in the cinema [watching 2013's *The Day of the Doctor*] when Peter's eyes got a round of applause! – so this whole experience feels, on one level, like a fantastic preview."

These are quite extreme lengths to go to, though, to get a sneak peek.

"Exactly," he laughs. "Yeah, I just couldn't wait. I'm sorry. I phoned my agent and said, 'I'm desperate to see the new Doctor. I can't wait any longer. Can you get me a part in it?' I was in *The Five(ish) Doctors Reboot*, of course." He played a Dalek operator – a blink-and-you'll-miss-him cameo – in the 50th Anniversary BBC Red Button comedy homage. "I was absolutely thrilled about that. Then I got to work with Paul McGann on Big Finish."

Frank played a soldier in February 2014's *Dark Eyes* 2 audio adventure *Eyes of the Master*. "Nick [Briggs, director and Big Finish executive producer] asked me to be in it, and I didn't take any talking into it. Then in *The Night of the Doctor* [2013], when the Doctor thanks his Big Finish companion, Molly... she's in *Dark Eyes* 2, so I thought, 'I'm canon!' But now I'm totally canon."

Formerly a lecturer in English at Dudley's Halesowen College, Frank decided to give stand-up a go after an inspiring trip to the Edinburgh Festival. He performed his first gig – at the Birmingham Anglers Association – in December 1987. "I died on my arse," he has said. But he got better. A lot better. He gigged practically every night, honing his craft. In 1991, he won the prestigious Perrier Award at the Edinburgh Festival, beating Jack Dee and Eddie Izzard. He headlined 1993's Royal Variety Performance, and sold out a 60-date national stand-up tour in 1994. His current UK tour, *Man in a Suit*, has been extended till the end of the year. Earlier today on set, Frank met Jamie Mathieson, the writer of *Mummy on the Orient Express*, who, it turns out, also has a background in stand-up comedy. "What happened?" Frank asks him.

"I only did it really to become a writer," confesses Jamie.

Frank smiles. "Oh, you're one of those who used it as a means to an end?"

"A Johnny-come-lately?"

"I have no sympathy for that. I hope you had a terrible time of it," teases Frank.

"I think I played at... what was your old stomping ground in Birmingham?"

"I used to do Kings Heath, at the Hare & Hounds. And The Bear Tavern."

"I played The Bear very early on."

"I used to do it every Wednesday at The Bear," recalls Frank. "I used to do Cheltenham

12 HARDCORE WHO FANS WHO MADE IT ONTO THE SHOW...

every Monday, Bristol every Tuesday, and then Birmingham every Wednesday and Thursday, for about three years. It's a good way to get good at something. But listen, you've landed on your feet. You're writing for *Doctor Who*. That's fantastic." He's bursting with praise for Jamie's script. "I like the fact that it's a mummy story, but no-one is being arch or ironic about it."

Jamie nods. "You kind of look at the title and go, 'Oh, they're going to play this for laughs. It's throwaway.' But it's not. Of course, you don't really know whether it's going to work until you see it."

"Stop me if I'm destroying your script or anything," chuckles Frank.

It's often said that stand-up comedians can take to acting like ducks to water, but rarely – and Frank agrees – does it work the other way round. "I don't think many actors could go out and do stand-up," says Frank, "certainly not from the writing point of view. But I'm still quite insecure about how good a job I've done in *Doctor Who*, so I'm a bit frightened to comment. I've really given it a lot of thought, listened to the director, watched everyone else, and tried to learn. But when you watch someone like Peter working, you think, 'Man, he's so good,' and then you think about your failings. So I don't know. I'm in a tradition that includes Hale and Pace, Beryl Reid, Faith Brown, Ken Dodd..." He bursts out laughing. "And then, in the modern series, quite a few. Peter Kay! I care about every job I do, but I *massively* care about this one, so obviously I've been a bit more anxious about it."

When Frank appeared on BBC One's *The Graham Norton Show* in January 2013, alongside Rose actress Billie Piper, he admitted to being slightly starstruck of her, and 'fessed his love of all things *Who*. He recounted a recent bid for a role in the show: "I said to my manager, 'Do you think you could get me a part in *Doctor Who*? I don't mean like a big part, I'll be a monster, I'll be a lunar rock, but I really would love to be able to say to my grandchildren, 'I was in *Doctor Who*.' And he said, 'Oh, I'm sure it won't be a problem,' so he got in touch, and he got an email back from one of the senior people saying, 'I'm really happy to hear that that's a thing that Frank would like to do.' Somehow the end of the email seems to have been cut off," he joked.

"That's sad," commiserated Billie.

"I would have done anything," admitted Frank.

The next day, Frank read a comment online. "Someone said, 'We don't want to go back to stunt casting like it was in the 80s!'"

Is that what this is?

"Well, I had to read for the part. I didn't just get it. I had to do a proper audition. But I don't mind being a bit of stunt casting," he laughs. "I'm still in it. I don't think there's anyone connected with *Doctor Who* who doesn't get tremendous stick. I've even heard people say that they hated the Tennant years, which I thought are almost universally celebrated! Steven Moffat [the current showrunner] gets terrible stick, and he's a genius. My problem is, I listen to a couple of podcasts weekly, and I've got the WhoNews app, so I come into contact with that kind of thing. When the series is on, I really look forward to getting on the internet as soon as each episode ends, and seeing what the reaction is. I don't know if I'll have the guts to do that after this episode. My big thing is that I don't want to let the show down, because I want the show to be brilliant every week. I don't want it to be not brilliant because of me."

If we had a TARDIS, how far back would we have to go to find a Frank Skinner who is as trepidatious about performing stand-up as he is about playing Perkins in *Doctor Who*?

"Feeling properly nervous before stand-up? I think that lasted about six weeks. It went very ▶

DOUGLAS ADAMS script editor (1979-80)



"I'd always wanted to write *Doctor Who*. When I was at school, I wrote an episode just for us to do on the tape recorder.

I was 12 or something, and I had this idea – I suppose it was a parody – of Daleks being powered by Rice Krispies! How embarrassing. It had always been at the back of my mind, because I've always been a *Doctor Who* fan."

(DWM Summer Special 1995)

ANDREW SMITH writer, *Full Circle* (1980)



"I kind of bridled a little bit at being labelled a fan. I was starting out on a writing career, and I didn't want to be

labelled as a *Doctor Who* fan, like I'd won a competition. I did everything I could to avoid being regarded as a fan, whereas nowadays every writer on the show sings it from the hilltops." (DWM 432)

MATTHEW WATERHOUSE Adric (1980-82)



"It's a bit embarrassing, really, but there's no question that when I was six years old my hero was Doctor

Who... We used to play it in the playground. I was always the Doctor, until someone decided that I was rather bigheaded and someone else should have a go. Basically, all the intelligent kids were the Doctor, and all the thick kids got to be Jamie and various monsters. For a generation of children inclined towards that sort of entertainment, *Doctor Who* was the formative fiction in their lives." (DWM 228)

RUSSELL T DAVIES showrunner (2005-10)



"It was blissful ignorance before we'd learnt to divide stories into 'classics', and 'oddballs', and 'strike-bound'.

I didn't even know that the programme had writers! *Doctor Who* was just a permanent fixture. It was always on, and I always loved it, and it was as simple as that. If you want to know how old I am, I can remember William Hartnell regenerating. But in a good light, I look like I was born during [1981's] *Logopolis*!" (DWM 337)

MARK GATISS writer/actor (2005-present)



"As soon as I got into it – and I must have been five or six – I was obsessed, though not in a way that you'd now describe

as 'unhealthy'. It was every boy's programme – and every girl's, really. It was 'the children's own programme which the adults adore'... It was a powerfully magic thing, and I gave my heart to it straight away." (DWM 332)

NICHOLAS BRIGGS voice of the Daleks (2005-present)



"I don't really remember a time when I didn't like *Doctor Who*. It's like I was born with it hardwired in. I think

I remember William Hartnell sort of writhing around, all sweating, on the floor, about to regenerate. I would have been four or five, I guess, and I remember being quite cross at the prospect of the Doctor changing... We used to play Daleks in the playground, that's true. The Dalek voice was what really captured my imagination..." (DWM 426)

STEVEN MOFFAT writer/showrunner (2005-present)



"I remember seeing the trailer for [1967's] *The Tomb of the Cybermen* when I was a kid. A few weeks later, I saw the

famous scene of the tombs defrosting, and that was terrifying... *Doctor Who* was going out at five o'clock on Saturdays with one thought in its tiny head, which was to scare the living crap out of eight-year-olds. How marvellously irresponsible is that? I don't think I've tried to deny being a fan. I've gone through the 'it was all crap' phase, but I've come through the other end now..." (DWM 350)

DAVID TENNANT The Doctor (2005-10, 2013)



"I grew up with Tom Baker. And Peter Davison, really. They were my two Doctors. I watched *Doctor Who* avidly and loved the show. I've got a copy of *The Doctor Who Monster Book* signed by Tom Baker. I met him in John Menzies in Glasgow with my school pal Gordon Whyte when I was about seven..."

I remember loving the monsters, loving the idea of monsters, and always looking for the next one and hoping it was going to be more horrific than ever..." (DWM 359)

NEIL GAIMAN writer (2011-13)



"When I was six, my most treasured possession was a copy of *The Dalek World Annual*. I used to try to figure out

how it was that you could have red Daleks when, according to the Annual, Daleks could not see the colour red. I'd actually worry about this stuff. What kind of fan was I? I was the kind of fan that cared. I was the kind of fan who obsessed over the show." (DWM 448)

DAN STARKEY Strax/Various Sontarans (2008-present)



"I thought about very little else between the ages of five and 13. I was back at my mum and dad's house the other day, sorting

through a big box of my drawings from when I was about eight – pictures of the TARDIS console, pictures of my cat... and a picture of a Sontaran as well! The fact that I'm actually playing that character now, the one that I drew when I was eight years old... well, that is just incredible." (DWM 455)

DAVID WALLIAMS Gibbis, *The God Complex* (2011)



"I was a massive fan. I was really, really into the show from a very early age. I even went to see *Doctor Who* the musical

[*The Ultimate Adventure*, 1989], with Jon Pertwee, at Wimbledon Theatre. So if there are any doubts about what kind of fan I am..." (DWM 439)

BILL BAILEY Droxil, *The Doctor, the Widow and the Wardrobe* (2011)



"My era was Jon Pertwee. And Sarah Jane, of course. I have vivid memories of hiding behind the sofa as a kid."

Bill describes 1970s *Who* as "shot through with a sense of imminent terror." Particularly the Sea Devils. "They seemed to epitomise a deep-seated primordial fear of creatures rising up..." Cybermen spooked him, too. "This year, my son dressed up as a Cyberman to go trick-or-treating. Even though he's only small, it still gave me a bit of a turn... You see, I'm kind of enmeshed. My whole life has somehow been inextricably linked with *Doctor Who*." (DWM 442)

quickly. I can still feel something. I feel slightly different before a gig than I do in normal life, but it's pretty minor. It's not so much that I feel nervous doing this; it's just that they took a bit of a punt on me, I suppose, and you don't want to let people down. My girlfriend said to me, 'Is it technically possible for them to cut you out completely?' A very cruel thing to lay on me. When I got in on day two, David Bamber [Captain Quell in *Mummy on the Orient Express*] had a seat with his name on the back, and I hadn't, and I thought, 'That's it, they've changed their minds.' The next day, I came in and I'd got a seat with my name on the back, and he hadn't. It turns out, they only had one seat! Ha! The backs are interchangeable. We took it in turns."

Of Jamie's script, Frank says: "It's got a bit of a classic *Who* feel about it, even though Jamie was saying that he didn't really watch it as a kid."

"I was too scared," admits Jamie. "I've got into the show with the reboot, really."

"That's fine," Frank tells **DWM**, "because the reboot is charged by people who love their classic *Who*, so Jamie has probably picked it up second or third generation. It's in there, believe me. I always think that the old shows, when you watched them, you thought, 'I wish the Daleks were a bit scarier,' and 'I wish it were a bit more about the Doctor...' If you watch some Hartnell serials, he's an important character, but he's not in every scene. He's not even in every episode! Sometimes he just goes and has a lie down for an episode. I like the fact that the Doctor is at the centre of it now, and I like the Doctor's self-awareness. Like, that bit in the Library [*Silence in the Library*/*Forest of the Dead*, 2008] where he says, 'Look me up!' - that was brilliant. And I know *The Rings of Akhaten* [2013] gets a lot of stick, but that speech about 'I'm the Doctor, I've seen this, I've seen that' makes the hairs stand up on the back of my neck. Now that the fans have taken over, they've given us exactly what we want."

Is Frank equally impressed with Peter's Doctor? You bet! "He's like a classic Doctor that's had the modern series fuel put into him - like the TARDIS console, the Daleks, and all the companions have. Rose, Clara, and Martha, they're not screaming girls anymore. Everything's been souped up, everything's been improved and fine-tuned, and Peter is a good example. I said to him, 'You're going to be such a rockin' Doctor! I'm sorry, I'm having a fanboy moment, but it's just electric to watch you.' There's one bit he does in this, about gods and monsters versus science... It's a brilliant speech. If I were watching it on telly, it would have blown me away. But he's doing it six inches from my face! That is... I can't tell you. It's fantastic. I know millions of fans would kill to be here."

What's more, Peter and Frank are probably the only people on set today, **DWM** aside, who have watched - and can wax lyrical about - *Colony in Space*. Have they acknowledged their fanboy backgrounds?

"We've spent a lot of time talking about that." For example: "Did you know, Jon Pertwee got buried with a small Worzel Gummidge in his coffin, but not any *Doctor Who* memorabilia, which worries me a bit? Was Worzel closest to his heart? I think Peter is particularly into that Pertwee era. We've spoken about some of the gestures - the little squeeze of the bottom lip that Pertwee does. Peter has a bit of the Pertwee about him - still the greatest Doctor, I think - and maybe a little taste of the Hartnell. Oh, when Peter told me that there was a moment of Venusian Aikido in one of his episodes, I was over the moon. I honestly do believe that if *Doctor Who* were starting



Frank suggests that *Mummy on the Orient Express* has "a bit of a classic *Who* feel about it."

"That speech in *The Rings of Akhaten* makes the hairs stand up on the back of my neck..."

this year, if it had never been on before, if it were the first Doctor with Peter Capaldi, I still think I'd go, 'Wow, this is a brilliant programme. I'm going to watch it every week.' Even if you strip away all the nostalgia, it's brilliant."

When will Frank be getting his two-year-old son Buzz - named after Buzz Aldrin, the second person to walk on the Moon - into *Doctor Who*?

"Actually, I was working on this on my son's second birthday, which I know makes me a bit of a bad dad. As my girlfriend reminded me, I missed his first steps too, because I was at a screening of [1988's] *Remembrance of the Daleks*! It's not been great for my fatherhood. But on his birthday, Peter and I held up a sign saying, 'Happy birthday, Buzz,' which I'll probably send him every year for the rest of his life. He can't read it yet. But the time will come, God willing. The great thing about *Doctor Who*, perhaps more than any other programme, is it doesn't really matter when something's broadcast; it goes into the canon. You watch it whenever, and it's still vibrant and exciting - it's like me watching *The Sensorites* - so Buzz will be able to watch *Mummy on the Orient Express* later, too. Obviously I'm really hoping he gets into it. I'm hoping very much that he's a sci-fi kind of a kid, because that gives me an excuse to watch all sorts of stuff again."

"My one area of shame over the *Doctor Who* fan thing is that I wasn't one of the people who, through the interregnum, carried on feverishly reading the books and things. When it wasn't really on telly for

16 years, I did lapse. I kind of felt that *Doctor Who* was something from my past. When it was properly coming back, in 2005, I remember I was quite worried that Billie Piper was in it. I thought, 'She's a pop star. Oh God, is it going to be one of those?' Again, it was stunt casting, as far as I was concerned. But then she turned out to be completely awesome in it, and everything I wanted it to be came true. Well, not even what I wanted it to be, because I didn't know it could be the way it was. It felt so completely current, and fresh, and exciting, and brilliant."

"That what's been great about it, that people like [ex showrunner] Russell T Davies and Steven Moffat... I love the fact that the lunatics have taken over the asylum. It makes complete sense, because you want people who love the programme. Going back to football, that's why they often give the manager's job to someone who's played for the club previously. It's great that Peter used to write *Doctor Who* fan fiction. It feels right. If you're a fan of something, you don't want people at the top who don't really get it, and who don't know how important it is, and how brilliant it is. The time will come, I suppose, when there will be a showrunner who is just a TV professional, but I don't look forward to that. That's what I mean about the fan thing. You sort of look at each other - one fan to another - and go, 'We know, don't we? We know what this show means to us.' And it means the world." **DWM**

TWENTY MINUTES AGO...

...IT'S A SPACESHIP, DEFINITELY A SPACESHIP, OR A SUBMARINE, OR A SUBMARINE THAT CAN FLY THROUGH SPACE BUT DOESN'T LIKE TO BRAG ABOUT IT...

THAT'S A NICE INTERNAL RHYTHM. THOSE ARE GOOD VIBRATIONS, VERY BRIAN WILSON. THE WHOLE PLACE IS THROBBING!

HEY, I'M FEELING CHATTY TODAY! I'M BOUND TO SAY SOMETHING CLEVER IN A MINUTE, WISH I HAD SOMEONE TO WRITE ALL THIS DOWN...

THE EYE OF TORMENT

PART TWO

Story: SCOTT GRAY • Pencil Art: MARTIN GERAGHTY
Inks: DAVID A ROACH • Colour: JAMES OFFREDI • Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

WAIT, I DO!
CLARA! GET OUT HERE!

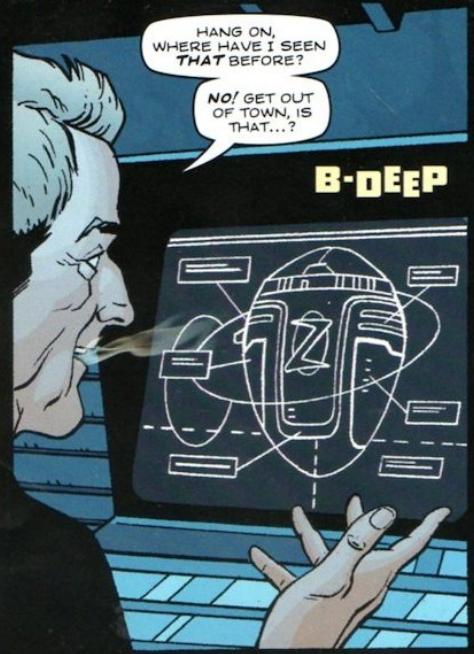
OH, COME ON, IT'S FREEZING! YOU SAID YOU'D TAKE US SOMEWHERE WARM!

THERE'S A VERY SMART ENGINE AROUND HERE SOMEWHERE, IT'S MAKING ALL KINDS OF CLEVER NOISES...

GIVE US A MINUTE, I NEED TO GET CHANGED...

MOST ENGINES STICK TO A STEADY BEAT, BUT THIS ONE KEEPS SHIFTING TEMPO. IT'S A JAZZ IMPROV!

I WANT TO MEET THE MUSICIAN. BRING YOUR NOTEPAD AND FOLLOW ME...





THE THING
SMILES.

IMAGES BURIED FOR
CENTURIES SUDDENLY
CLAW THEIR WAY TO
THE SURFACE OF THE
DOCTOR'S MIND!

A GIRL CRIES ON A
LONELY BEACH.

A FREIGHTER
EXPLODES
IN A BLACK VOID.

A PAIR OF
WIRES HOVER
AN INCH APART.

AND THEN HE HEARS THE
VOICES. THE DOOMED,
ENDLESS IN NUMBER, ALL
SCREAMING HIS NAME...

BUT HE CAN'T SAVE THEM.

HE CAN'T SAVE ANYONE.

HE KNOWS THIS
IS WHAT HE
DESERVES...

NO. YOU. DON'T!!!

NICE TRY BUT THAT'S AS FAR
AS YOU GO. IT'S MEMBERS
ONLY IN HERE...

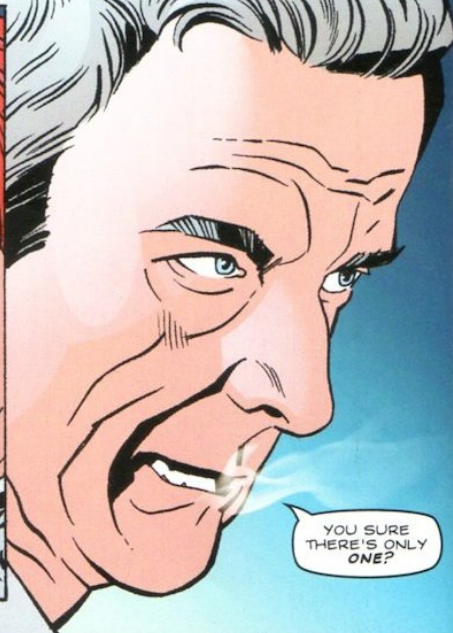
WHAT, GIVING
UP SO SOON?
WHERE ARE YOU
GOING...?

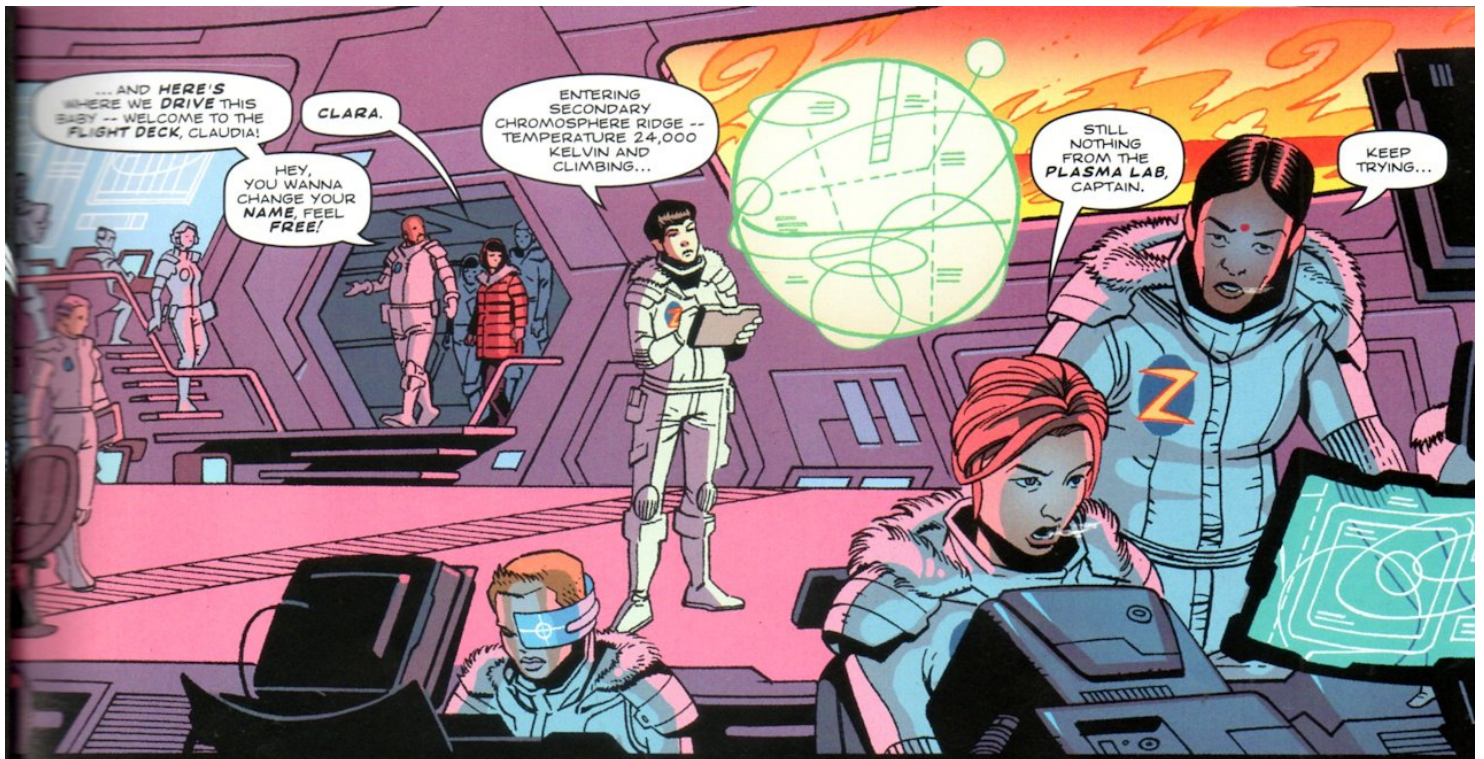
"PLASMA
INTAKE"...
THAT'S NOT
GOOD...

B-DEEP

THAT'S
NOT GOOD
AT ALL!







...AND HERE'S
WHERE WE DRIVE THIS
BABY -- WELCOME TO THE
FLIGHT DECK, CLAUDIA!

CLARA.

HEY,
YOU WANNA
CHANGE YOUR
NAME, FEEL
FREE!

ENTERING
SECONDARY
CHROMOSPHERE RIDGE --
TEMPERATURE 24,000
KELVIN AND CLIMBING...

STILL
NOTHING
FROM THE
PLASMA LAB,
CAPTAIN.

KEEP
TRYING...



MEET OUR BEAUTIFUL
CAPTAIN, **RASHIDA
DHAWAN!**

GOOD MORNING,
MR ZOOM.

"RUDY"
BABY! WHY'S
EVERYONE BEING
SO FORMAL
TODAY?

EXCUSE
ME, SIR...



CHIEF DELL, WE
MAY HAVE TROUBLE
ON M DECK.

WHAT'S
HAPPENED?

THERE WAS A
TEMPERATURE SPIKE --
LEVELS ARE BACK TO
NORMAL NOW, BUT WE
CAN'T RAISE ANYONE IN
THE PLASMA LAB...



I'LL TAKE A TEAM DOWN THERE. I
WAS EXPECTING SOMETHING LIKE
THIS -- WE'VE GOT **STOWAWAYS**,
CAPTAIN.

WATCH **THAT**
ONE -- SHE'S
PLAYING ZOOM
LIKE A BANJO...



HOW LONG HAVE
YOU BEEN PLANNING
THIS TRIP, RUDY?

TEN EPIC
YEARS!

I WAS THE FIRST MAN
TO SWIM THE **MARIANA
TRENCH**. THE FIRST MAN TO
CLIMB **OLYMPUS MONS**.
THE FIRST MAN TO CYCLE
THE **RINGS OF SATURN!**
BUT **THIS ONE'S** GONNA
TOP 'EM ALL...

THE FIRST
MAN ON
THE SUN!



GREAT... HANG
ABOUT, I JUST
NOTICED
SOMETHING...

ARE ALL
THE CREW
WOMEN?



HELL, YEAH! I MADE SURE OF THAT WHEN I PUT THIS EXPEDITION TOGETHER!

I'VE ALWAYS HAD TOTAL RESPECT FOR FEMALEDOM! NOTHING MAKES ME PROUDER THAN WATCHING ALL THESE LOVELY LADIES INSPIRING THEIR SISTERS BACK ON EARTH...



AND, OF COURSE, MR ZOOM IS ALSO PRETTY SERIOUS ABOUT THAT WHOLE "FIRST MAN" THING...

WOW. THAT IS PATHETIC ON AT LEAST FIVE DIFFERENT LEVELS.



DUBROVNIK TO FLIGHT DECK, COME IN! THIS IS AN EMERGENCY!

ALICE? WHAT THE HELL'S GOING ON DOWN THERE?

HARRIET WILCOX AND GEORGIA BUTLER ARE DEAD. THERE'S SOMETHING INSIDE THE SHIP. IT GOT IN THROUGH A PLASMA INTAKE...

WHAT D'YOU MEAN, "SOMETHING"?



I DON'T KNOW! IT'S BLACK, HUMANOID, WITH TENDRILS. IT SWAM THROUGH THE CHROMOSPHERE. IT'S HORRIBLE. IT'S LETHAL!

SO... YOU'RE SAYING A MONSTER LIVING INSIDE THE SUN JUST SNEAKED ONBOARD...?



I KNOW WHAT IT SOUNDS LIKE, BUT IT'S TRUE, DAMMIT! CLOSE ALL THE INTAKES AND PREPARE TO WITHDRAW!

ALICE, CHILLAX! IN MY BOOK, "WITHDRAW" IS WHAT THE OTHER GUY SAYS WHEN HE MEANS "CHICKEN OUT"!

YOU HAD AN ACCIDENT -- YOU'RE JUST FREAKED OUT, SEEING THINGS...



I KNOW WHAT I SAW!

RUDY, LISTEN: ALL THOSE IDIOTS WHO SAID WE COULDN'T DO THIS -- THAT WE'D DIE TRYING -- WE PROVED THEM ALL WRONG. WE MADE IT, WE WON!

BUT EVERYONE ON THIS SHIP IS IN DANGER. WE HAVE TO ABORT THE EXPEDITION!



BABY, WE'VE BEEN IN "DANGER" FROM DAY ONE. I SAID I WAS GONNA CIRCUMNAVIGATE THE SUN, AND I ALWAYS DO WHAT I SAY.

MR ZOOM, I THINK WE SHOULD CONSIDER WHAT --

MY SHIP, MY EXPEDITION, MY CAPTAIN. CHECK YOUR CONTRACT, RASHY...





HERE'S A
HAPPY THOUGHT!
LAUGHTER IS THE
BEST MEDICINE -- AND
IT'S CONTAGIOUS
TOO!

TAKE
THE NEXT
RIGHT, THERE'S
A LIFT AT THE
END OF THE
CORRIDOR!

PUT
HER DOWN!
YOU'RE UNDER
ARREST!

FLORENCE,
NO! HE ISN'T
KIDNAPPING
ME!

WHOEVER YOU ARE,
I'M STOPPING YOU
RIGHT NOW!

YEAH, I'VE
NOTICED, NOT
THE BRIGHTEST
MOVE!

FLO,
GET THE
HELL OUT OF
THE WAY!

NOT UNTIL I GET SOME ANSWERS!
HOW MANY OF YOU ARE THERE?

I DUNNO,
I'VE GENUINELY
LOST COUNT,
AND IT DOESN'T
MATTER...

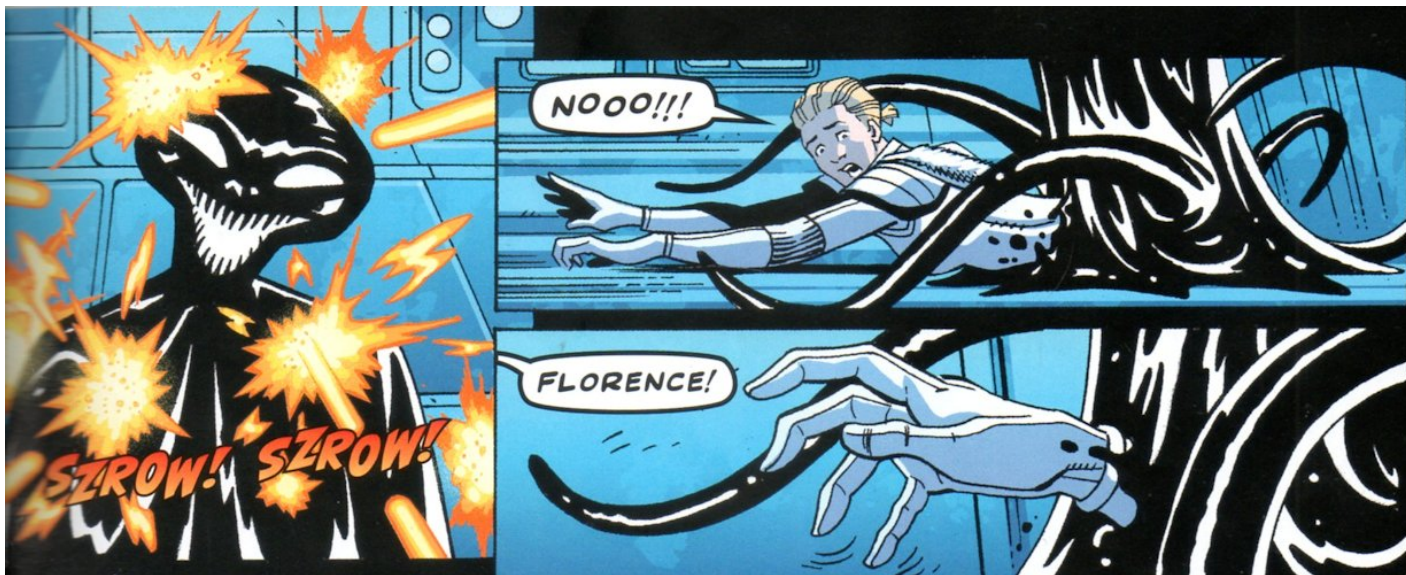
... WE'VE
GOT SOMETHING
NASTY ON OUR
TAILS!

THEN TALK FAST OR --
WHAA?!

SHLLSSHH!

CONCENTRATE
YOUR FIRE! GIVE
IT EVERYTHING
YOU'VE GOT!

SZROW! SZROW! SZROW!



FLORENCE DELL JOINED THE **ARCTURUS PRIDE** AT EIGHTEEN. SHE MADE **SQUAD LEADER** AT TWENTY.

ONE MORNING HER PATROL WALKED INTO A **FUSION TRAP** IN THE **VENEZUELAN WASTES** AND WAS **RIPPED TO PIECES**. SHE WAS THE **SOLE SURVIVOR**.

FLORENCE STILL RAISES A GLASS TO HER COMRADES EVERY NIGHT. THEY ALWAYS SMILE BACK AT HER.

BUT NOW THE SMILES ARE **SNEERS**. THEY'RE STARING AT HER THROUGH **BLACKENED EYE SOCKETS**, THEIR DAMNING TESTIMONY SPAT BETWEEN **BLISTERED LIPS**.

SHE KNOWS SHE'S **GUILTY**. SHE SHOULD HAVE DIED WITH THEM, DOWN THERE IN THE **MUD**, DOWN IN THE COLDEST PLACE SHE'S EVER KNOWN.

FLORENCE KNOWS SHE DESERVES THIS.



SSHHHHLLLLSSSHH!

FLORENCE...?

WAS THAT

HER NAME

NEXT: THE EYE OPENS



Chatty and that...

Welcome to the only column in this issue that mentions the Celestial Toymaker, jam and Plasmats. Really.

BY JACQUELINE RAYNER

I need to write a **DWM** column. Fast! But what to say? Here I am, on holiday, typing on a borrowed laptop (that I haven't quite got the hang of yet and have managed to accidentally change everything to italics and start printing, and I'm only four lines in so far). It's the end of August and we've watched *Deep Breath*, but I'm still buzzing with thoughts that need time to mature (yes, I know it's hard to believe I actually put thought into these columns...) However, I believe the standard procedure for emergency columns, embraced by columnists everywhere, is the 'writing a column about trying to write a column' manoeuvre, so who am I to buck the trend?

If this were a column for *Puppy Monthly*, I wouldn't have any problems. I have spent much of the holiday being a willing slave to my mother-in-law's three-month-old wheaten terrier. There must be something I can do about puppies. Any parallels between getting used to a new Doctor and getting used to a new puppy? Nothing springs to mind. Thankfully, only one of them has widdled on my trousers this week, and for avoidance of doubt I'll say straight out that it wasn't Peter Capaldi.

Non-Fan Son has his favourite, takes-everywhere toy with him, a certain monkey called Chatty. "You could write about Chatty," he suggested just now at the breakfast table. "He could be Dr Chat, the mad monkey with a box." Then he starts chanting "Chatty WHOOO, Chatty WHOOO," in the manner of *Asylum of the Daleks*.

I search for further inspiration among the breakfast things. After all, you can find *Doctor Who* anywhere. "What story does this make you think of?" I demand of husband, thrusting a jar of 'Judy's Jams Apricot Conserve (contains lemon juice)' at him. He looks blank and doesn't even try to answer, which is, frankly, unhelpful. "*The Stones of Blood*!" I tell him. (Surely that was obvious?) It'd be crossed out of Vivien Fay's recipe book! (Although I'm not quite sure why she bothered doing that, unless she was worried she'd get forgetful in her old age and commit accidental self-slaughter with a lemon meringue pie.)

"You could talk about your quiz book," says Fan Twin. "Of course not!" I exclaim. "That would be advertising!" (*The Official Doctor Who Quiz Book*, no fewer than 3000 questions on all aspects of *Doctor Who*, published August 2014 by BBC Books, for only £9.99, which works out as a very reasonable one third of a penny per question.) "Quiz book WHOOO, quiz book WHOOO," chants Non-Fan Twin.

But that did remind me of a previous idea for a 'fall-back' column - getting the boys to describe



ILLUSTRATION: BEN MORRIS

'Why do children go into the Celestial Toymaker's shop if he turns them into toys? Why don't they just run screaming away?'

a *Doctor Who* thing for all you readers at home to guess. I decide to give it a go. "Can you tell me about Sontarans?" I ask Non-Fan Twin.

"They have big blue helmets and their faces are brown and goopy and they are really creepy and all like that stuff," he says.

So far, so good. But then Fan Twin joins in. "And in the third episode of *The Sarah Jane Adventures* it says Edgar described them as the silliest race in the galaxy."

Yeeees. That might be a little more specific than I was planning. I abandon the idea before we get into Rutan wars and them being nasty, brutish and short, which might be a bit of a giveaway.

"We could have a day-trip to Winspit Quarry and you could write about that," husband suggests. His *Doctor Who* local group once had a face-off there with a group of *Blake's 7* fans who happened to be location-visiting on the same day. Fan wars! Although we decide this would be impractical, it does remind us of how much we love *Doctor Who* DVD extras. (On the *Destiny of the Daleks* info-text, it spells out exactly where Winspit Quarry can be found - 'Worth Matravers, Dorset' - every time it's mentioned, which we found unaccountably hilarious. No offence meant to the author of the text, it was just one of those things that hits a funny bone for no real reason.) We're up to *Enlightenment* now on our *Who* watch (we probably shouldn't be quite yet, but

husband insisted on watching extra before we went on holiday, so we wouldn't get too far behind. This meant we watched all - yes, ALL! - of *Arc of Infinity* in one sitting. Gasp). My absolute favourite extra from the past few stories is the behind-the-scenes footage of the Plasmats being waddled in to place on *Time-Flight*. Go and watch it. You won't be disappointed.

I remember overhearing Fan Twin and Non-Fan twin talking about the Celestial Toymaker yesterday, inspired by Fan Twin's *Doctor Who* sticker book. "Why do children go in his shop if he turns them into toys?" asked Non-Fan Twin. "Why don't they just run screaming away?" "Only time-travelling and space-travelling people go there!" Fan Twin told him. "And it's not a shop. And they're not all children. And they don't all get turned into toys. His servant slipped on some powder and got electrocuted and died."

Well, that told him. But Non-Fan Twin had an ace up his sleeve. "So, how come that picture of the Toymaker's in colour if the story's in black and white?" he cried in a "Now I've got you!" tone of voice. I started to interject to explain about the rise of colour photography, but Fan Twin was already on to the subject of the abandoned *Nightmare Fair* and my thoughts started wandering back to *Deep Breath*, specifically how many viewers found that they were unconsciously holding their breath along with Clara. I was - how about you? And more importantly, have you now started breathing again? I do hope so. **DWM**

LIKE CLOCKWORK

It won't have escaped your attention that this year's series of *Doctor Who* sports a brand new title sequence. **DWM** investigated further...

FEATURE BY JON BUTLER

It's a couple of days after the transmission of *Deep Breath*, and **DWM** finds itself in the small design studio of Leeds motion graphics professional Billy Hanshaw. Billy's name may be familiar to some readers, mainly because he was name-checked by Steven Moffat at the press conference for the New York leg of the World Tour. Describing the new title sequence for the Peter Capaldi series as 'online fandom', the world learned that Steven and the production team had taken an unprecedented step in their quest to take the opening titles in a bold new direction.

"It all went a little bit mad after Steven's announcement," Billy tells **DWM**. "All of a sudden I had websites, newspapers, magazines, radio stations and even TV shows wanting interviews with me. When I first put the video on YouTube I could never have imagined that this would be the result."

The video in question is Billy's fan-made opening title sequence, featuring cogs and spiraling clock faces, that he uploaded to YouTube last September.

"It was meant as a portfolio piece," explains Billy. "I wanted to show potential clients what I could do, as I really wanted to steer my business towards the film and TV industry." And it certainly did that. At time of writing the view count on the video hovers just below the million mark, a total it will no doubt have exceeded when you come to read this. At least one of those views can be attributed to *Doctor Who*'s showrunner...

"It all began one Sunday night in February this year," says Billy. "I got a LinkedIn request from Brian Minchin. I knew Brian was the executive producer for *Doctor Who*, and my first reaction was that it was a wind-up." An email from Brian soon followed, dispelling any doubts Billy had. "He told me that both he and Steven were huge fans of my sequence. He then asked me if I would be interested in helping them out with the titles for the new series. Of course I didn't have to give that one much thought!"

The following week Billy received a phone call from Brian, who explained what his role would be. "The plan was to have me onboard as a conceptual designer. The sequence would then be built in-



Peter Capaldi stares out from the finished version of the new *Doctor Who* titles.

house by the BBC Wales VFX team. In essence, what was being proposed was a collaboration."

A few weeks passed before Billy got the chance to head down to Cardiff for his first production meeting. Billy recalls that the visit came at a time when an invisible enemy had infiltrated the *Doctor Who* team. "Germs were rife," he laughs. "Brian Minchin had completely lost his voice. The VFX team's Sue Land sat shivering in a corner. Not quite the glamour I was expecting!"

He did receive a fresh brief on how Steven and Brian wanted the sequence adapted to suit the new Doctor. "The Seal of Rassilon and the fob watch had to go," says Billy, "which threw up the immediate issue of how to introduce the cogs."

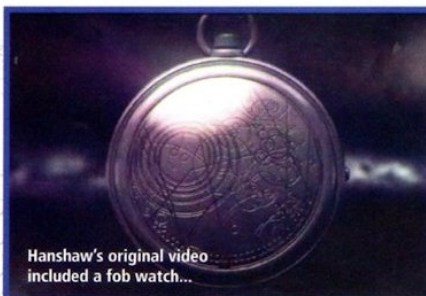
I also learned a bit about the Twelfth Doctor's personality and the tone the show was going to take, as this would influence my design. There was also doubt cast over whether the Doctor's face would be featured or not."

Armed with the fresh brief, Billy went about creating a new sequence, recognisably based on his original, but with several changes. He decided to build the complete sequence himself, even though he knew it would eventually be rebuilt by the BBC.

"I decided early on to build the whole thing," he explains. "Then I could take images from the sequence to create the concept storyboard. I also thought it would be useful for the BBC team to use as a reference point."



Motion graphics animator Billy Hanshaw with Steven Moffat.



Hanshaw's original video included a fob watch...



... and the seal of Rassilon. These elements were dropped for the BBC version.

The Dalek Invasion of Earth... was this Doctor Who's first major spoiler?



SPOILED ROTTEN!

Love them or loathe them, there doesn't seem to be any avoiding them – and a little foreknowledge can be a terrible thing. Or can it? **DWM** investigates...

FEATURE BY **STEVE LYONS**

November 1964. *Doctor Who* celebrates its first birthday with an episode called *World's End*. The TARDIS has travelled two centuries into the future to find London devastated by an invading force – but it isn't until the episode's closing moments that we learn the invaders' identity.

'...and then, the Daleks appear!' It's the archetypal *Doctor Who* cliffhanger – and certainly the most-repeated – and for viewers at the time, unused to seeing recurring monsters in the show, it must have been an incredible surprise.

That is, unless they'd seen the *Radio Times* that week – the BBC's own listings magazine, no less – or just glimpsed it in the shop; because, that week, there were Daleks on its cover. Look, there they are, trundling around various London landmarks. There's even a shot of the *actual cliffhanger moment*, in which a Dalek emerges from the River Thames.

So it was that fledgling fans fell prey to the first major *Doctor Who* spoiler – though the word itself was yet to be coined at the time. It just goes to show that some things never change...

Spoilers, it seems, have been a hot topic lately. The word has even become a *Doctor Who* catchphrase – and River Song is most definitely against them.

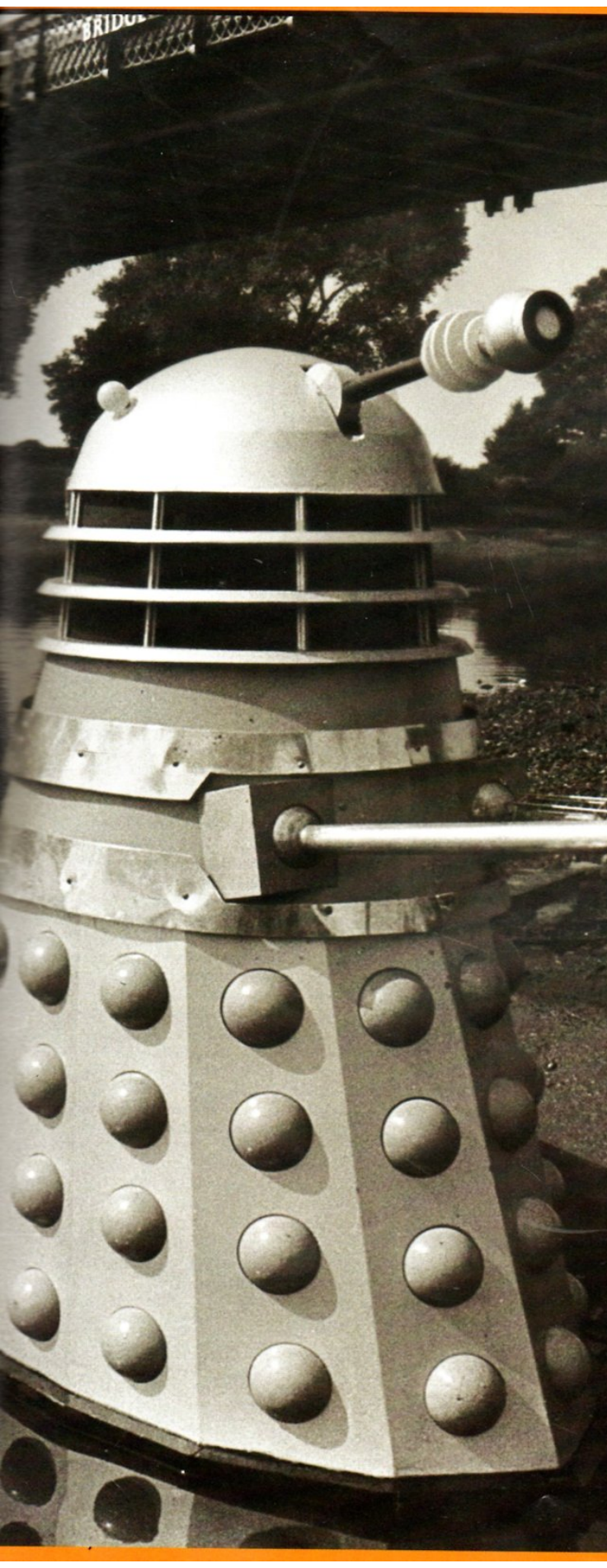
Former *Doctor Who* showrunner Russell T Davies agrees with her. Poised to bring the Doctor back to our screens in 2005, he took two pages of this magazine to warn us of the 'blast of information' about to hit us, coining his own word for it in the process. 'The Ruiners are coming!' he proclaimed.

'We're all building up to some big, wonderful premiere... But the cruel thing is that precisely because you are a fan, you're gonna be robbed of the one thing you deserve... You'll get bits. Lots and lots of bits. Downloads and emails and paragraphs and adjectives and photos and screengrabs and files and torn-out pages... and you know you shouldn't read the next vital giveaway sentence but you can't stop and your eyes flick on and oh, oh, oh, too late, too late...'

"I hate them," his successor told Radio 5 Live more recently. Steven Moffat was referring to fans who had attended a press screening of 2011's *The Impossible Astronaut*, then posted synopses online. "I wish they could go and be fans of something

River Song: can't be doing with spoilers.





"The cruel thing is that precisely because you are a fan, you're gonna be robbed of the one thing you deserve..."

else... It's heartbreaking in a way, because you're trying to tell stories, and stories depend on surprise... Stories are the moments that you didn't see coming, that are what live in you and burn in you forever. If you are denied those, it's vandalism."

'No first night, no thrill, no rush,' agrees Russell, 'just a chain of little spiky, slightly dull moments. This is inevitable. It's unstoppable. It might even be fun for some of you. But I'll tell you what it's not. It's not drama.'

Even in the pre-internet days of 1980s *Doctor Who*, producer John Nathan-Turner was worried about spoilers leaking from his office. At one point, he created a fake story title - *The Doctor's Wife* - and displayed it on a planning board for certain fans to see, hoping (but failing) to trace the source of those leaks.

The anecdote became so famous that, three decades later, Neil Gaiman's TARDIS-centric episode *Bigger on the Inside* was renamed *The Doctor's Wife* in tribute to it (of course, it had already been trumped by *Torchwood*: an entire spin-off series that got its name from fake labels applied to tapes of *Doctor Who* in 2005, to protect them from would-be pirates).

What to make, then, of a 2011 study conducted by Jonathan Leavitt and Nicholas Christenfeld of the University of California, San Diego, and published in the journal *Psychological Science*? 'Story Spoilers Don't Spoil Stories' is the title of the study in question, and one which appropriately gives away its own conclusion.

'The enjoyment of fiction... may depend, in part, on the psychological experience of suspense,' the authors concede. 'However, people's ability to reread stories with undiminished pleasure, and to read stories in which the genre strongly implies the ending, suggests that suspense regarding the outcome may not be critical to enjoyment and may even impair pleasure by distracting attention from a story's relevant details and aesthetic qualities.'

Well, when you put it like that...

Leavitt and Christenfeld tested their theory - sadly for us, not with episodes of *Doctor Who*, but with a selection of short stories in different genres. They asked students at their university to read those stories, but crucially they *spoiled* each story for some readers by 'inadvertently' revealing the ending to them. ▶

SPOILED ROTTEN!

◀ The students were asked to rate each story they had read – with surprising results. Almost across the board, they rated the stories that had been ‘spoiled’ for them (or is the word ‘spoilered’ these days? That seems a little redundant...) more highly than those that had not been. This even applied to murder mystery stories, and ones chosen precisely for their ‘ironic twist’ endings.

O canvassed the opinions of some *Doctor Who* fans through social media, promising them anonymity in case they wanted to admit to something heinous – like downloading the script of a forthcoming episode.

The majority of my respondents were anti-spoiler, some vehemently so. “I want to see the episodes the way they are meant to be seen,” insisted one. “I want to be surprised, I want new things to be fresh for me and I feel that I lose out when someone has blabbed.”

Others agreed: “Stories are structured on the assumption that you don’t know how they will progress or end. If you know that, then the story doesn’t work in the way the writer wanted it to.” “Watching a surprise unfold on the screen is infinitely superior to reading someone else describing what’s going to happen.” “It ruins the experience. Do you read the last page of a mystery novel first, or take a sneak peek at your gifts the night before Christmas morning?” Or even, “It’s like reading the last page of the Bible to find out if Jesus died. You don’t do it.”

“A friend commented on how he knew the plots of Matt’s second series,” one fan told me, “and so he found the episodes dull when he saw them. So we said, ‘Serves you right!’” Others talked about avoiding the internet altogether in the run-up to a new series. “A spoiler has never, ever enhanced a TV show, movie, book or comic for me,” claimed one respondent. “Perhaps it’s made no difference, but it has never made it better and it has sometimes made it worse.”

Other fans were more ambivalent. “I don’t actively seek out spoilers,” claimed one, “but I don’t try to avoid them either. If they’re waved in front of me, I’ll look at them.” Others agreed, though some of them regretted looking later. One compared the experience of seeing a spoiler to being offered a cake when dieting, while another described spoilers as “annoying, but delightful to see at the same time.”

On the other hand:

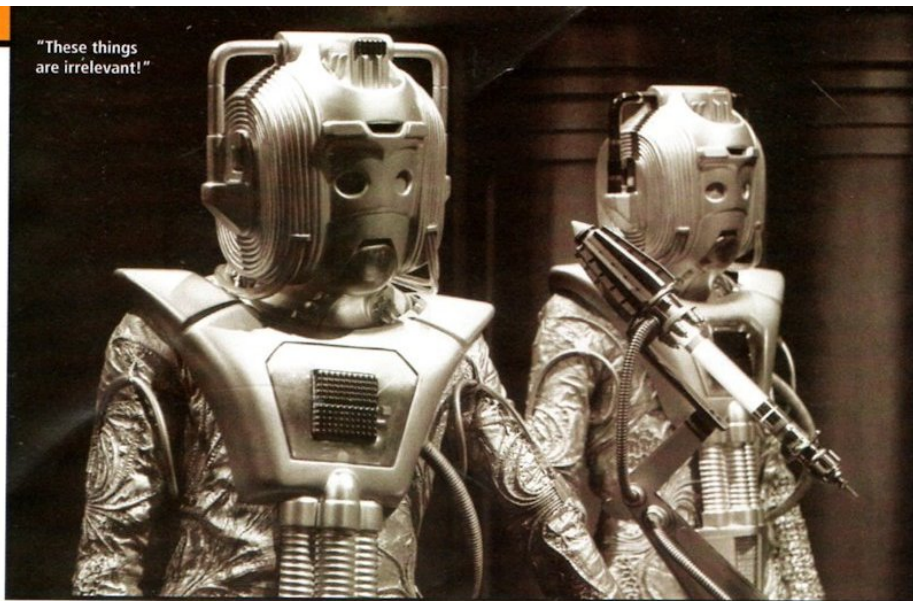
“I don’t think spoilers do spoil,” one of my respondents claimed. “Not for me anyway. If a story relies on a massive surprise for all its impact, I’m not sure I see the point of it. Just look at *The Sixth Sense* – rubbish! If knowing what was going to happen in a story ruined it, I’d never re-watch anything.”

Another thought of spoilers as “just a part of the experience,” while someone else told me: “I don’t feel they spoil *Doctor Who* for me at all. I love the show too much for that to happen, and even if I knew what the story was about, I would still watch. Most spoilers I have encountered have been reveals about how a new story ends... I’m much more interested in how it gets to that conclusion.”

One fan went even further: “I actually prefer to know before I watch. I enjoy watching a programme to critique the choices made by the writers, actors and production staff. I would prefer to get into a show later, and be able to read the episode guides prior to watching, so I can relax by knowing the story and instead reflecting on the presentation.”

“I think the main difference between those who appreciate spoilers and those who condemn them is that some people want to engage with the story and

“These things are irrelevant!”



“I always blame *Earthshock* for switching me from ‘regular viewer’ to ‘proper fan’.”

wish to be part of the process, or at least view it as the piece of art that it truly is. They want to know what is going to happen because it makes them feel involved, and that is truly part of the story’s payoff for them. Others want to wait and have the story revealed to them like a gift. They don’t value the story or the art of its presentation as much as they seem to need the element of surprise.

“I think both positions are valid, but the anti-spoilers group is the most vocal and seeks to condemn, censor or silence the other quite often. They cannot bear that social media has become the mainstream, and that information exists everywhere.”

So, *isn’t* it good to be surprised?

My respondents were happy to cite examples of brilliant plot twists, which – most of them insisted – would not have had the same impact had they seen them coming. Newer viewers may wish to skip the rest of this paragraph...

Most-mentioned was Tom Baker’s surprise return in *The Day of the Doctor*, described by one fan as “one of the most wonderful moments ever in the series for me. As I watched it in the cinema with a hundred or so other fans, we all got terribly excited as soon as we heard his voice.”

Conversely, someone else was “completely underwhelmed” by that moment, precisely because he had been expecting it. Baker himself had revealed

his role in the Special to the *Huffington Post* earlier that week. “But what’s delightful about him is that you never know if he’s kidding or just mad,” a third respondent told me, adding that the leak “didn’t spoil my abject delight at his scene.”

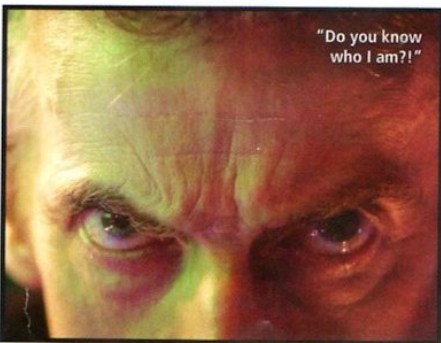
Fans of a certain age recalled the unexpected return of a monster and the departure of a companion in 1982’s *Earthshock*, or the revelation of a villain’s true identity in *The Trial of a Time Lord* from 1986. “I always blame the two surprises in *Earthshock* for switching me from a ‘regular viewer’ to a ‘proper fan,’” said one. “I suspect that, had I known they were coming, then I wouldn’t have been as interested and so maybe wouldn’t have ended up doing the *Who* stuff I do today.”

Also mentioned repeatedly were each of the following:

A revelation involving a fob watch in *Utopia* (though one fan felt spoiled by a TV preview describing Derek Jacobi’s performance as ‘masterly’);

An old friend’s return in *Partners in Crime* (which had been snipped from press screenings of the episode to preserve the surprise);

Another unexpected Doctor, or at least his eyes, in *The Day of the Doctor* (“If I’d known about Capaldi’s cameo in advance, I wouldn’t have leapt to my feet and screamed like a little girl.”);



And yet one more in *The Night of the Doctor* ("I think my wife heard a 'thud' as my jaw hit the floor").

The shock appearance of a character played by one Jenna-Louise Coleman in *Asylum of the Daleks*...

But hang on, though – what exactly was surprising about that last example?

The answer, to anyone watching *Doctor Who* completely unspoiled, is surely 'nothing'; for such a viewer, the *real* surprise would come when the late Oswin turns up again, using a slightly different name, in Victorian London in *The Snowmen*.

Indeed, as one respondent told me, "when my brother and sister finished watching it, they asked me, 'So what was the big twist that everyone was talking about?' They just had no idea that Jenna Coleman would appear again in the next series."

For the rest of us, the episode had an additional layer, precisely because we knew – or rather, *thought* we knew – what was coming next. Steven Moffat cleverly subverted our expectations and, in the process, rewarded the spoiled among us.

For that matter, had we not *known* that Peter Capaldi had been cast as the Twelfth Doctor, and would soon be appearing in the next series, what might we have made of that brief glimpse of his eyes? Another 'lost' incarnation like the War Doctor, perhaps? That might just have been confusing.

'It was the greatest of plans,' lamented Russell T Davies, once again writing for *DWM* in 2005, as the world learned that Christopher Eccleston's days as the Ninth Doctor were already numbered. 'To regenerate the Doctor, on-air, out of the blue, and leave kids reeling with the shock. It was genuinely exciting, and all of us – actors, producers, agents, Controllers – embarked on the grand scheme. Ah, well... *Doctor Who* is now one of those ratings-busting, Top 10, high impact programmes, which earns the same level of tabloid scrutiny as the soaps. So our plans came to naught.'

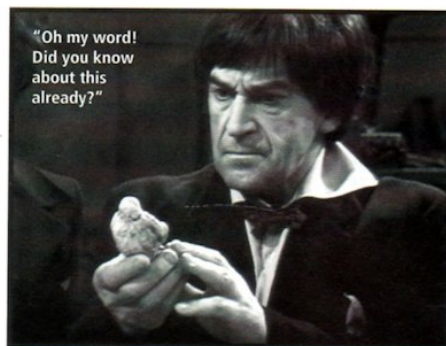
Are some spoilers, then, unavoidable?

Think about it: How often has *Doctor Who* ever managed to surprise us with the departure of a companion (and, therefore, by extension, the survival of that companion in earlier episodes)? Or the return of a major monster? Nor is this an entirely new phenomenon since the show's return. The very first change of Doctor was reported by the British press weeks in advance.

Even the most innocuous-seeming information, like the name and length of a story, will encourage us to form certain expectations of it. If the Doctor has a plan towards the end of an episode, it will probably work – unless the story continues next week, in which case it probably won't. What must it have been like to see *The Ark* in 1966, not knowing if it would be four episodes long or just two?

"I watched *The Parting of the Ways* recently," one of my respondents told me, "with a ten-year-old and a 13-year-old with no experience of the show, and their absolute wonder at regeneration made me as jealous as hell, to be honest."

Another fan discovered *Doctor Who* on Canadian TV during the 1990s: "I'd only seen bits and pieces of *Planet of the Spiders*, so when the Doctor apparently died and then turned into a completely different man, I was both baffled and intrigued. It was enough to convince me to pay more and more attention to this show... I also managed to go unspoiled on the Fourth Doctor's regeneration in *Logopolis*. After that, though, I'd gotten my grubby mitts on a copy of the *Programme Guide*, so there were no secrets left."



Spare a thought, then, for a new generation of fans, who might wish to explore old stories without knowing every twist in advance. How do they get to see *World's End* even now, without noticing that it comes in a case labelled *The Dalek Invasion of Earth* (a title that never appeared on screen)? Oh, and look, there it is again, on the back of the DVD booklet: a certain monster emerging from a certain river.

Does any of this actually matter, though, really?

Like many of us, I watched *The Enemy of the World* and *The Web of Fear* for the first time last year and I loved them to bits. I don't feel I enjoyed either story any the less for knowing, well, pretty much everything about them before the titles rolled. As one fan told me, "The beauty of *Doctor Who* is that it doesn't matter how much you think you know, there is always something new to discover."

Messrs Leavitt and Christenfeld explain it thus: 'In complex stories, developments hazy in their implications on first read are readily understood when the narrative is revisited, and nervous stirrings of uncertainty may become warm anticipation of coming events once the story is laid bare.' Well, isn't that exactly what my biggest spoiler-supporter has been trying to tell us?

Using *Oedipus Rex* as an example, the academics suggest that foreknowledge of the play's unhappy ending 'may heighten the pleasurable tension caused by the disparity in knowledge between the omniscient reader and the character marching to his doom.'

For a *Doctor Who* equivalent, we might point to 2012's *The Angels Take Manhattan*, an episode that surely owes much of its doom-laden atmosphere to the fact that we knew it to be the Ponds' swansong. *The Time of the Doctor* would be another good example – as would any regeneration story – which is lent additional dramatic weight by our foreknowledge that things are about to change forever.

And then, of course, there are the Daleks. How often has their presence been trumpeted right



there in the name of a story – only for us to have to wait an entire episode for them to make their 'surprise' appearance? *Planet of the Daleks* is probably the best/worst example. We know the Daleks are on Spiridon – even the Doctor knows it – but still they play hide-and-seek with us for twenty-four-and-a-half minutes.

Hasn't *Doctor Who* always played with our expectations that way, building up anticipation by delaying an expected payoff?

Interestingly, the Leavitt/Christenfeld study notes that, 'it was only spoilers external to the stories that enhanced readers' delight; there was no benefit to our editing the stories themselves.'

In other words, we like it when the Daleks make us wait, just as long as we know they're on their way. We like our stories to pretend that they're surprising us – as *Planet of the Daleks* does – just as long as they actually aren't.

Hence, even some of my most spoiler-phobic respondents (though not all of them) could recall *Doctor Who* spoilers that actually *had* increased their enjoyment...

Most of them involved returning villains and monsters. For example: "Knowing that Davros was going to appear in the 2008 finale made it all the more fun. Or something as small as knowing that the Macra were returning." "I knew the Master was returning in the 2007 run, and this probably enhanced my interest."

Another fan told me: "Before *Army of Ghosts* aired, I'd heard rumours of the Daleks appearing, but wasn't sure if they were true, and that did help build up anticipation towards the end of the episode." However, "I don't think it would have had the same effect if I'd known for certain."

One young fan, otherwise totally anti-spoiler, confessed that: "My favourite ever story is *Remembrance of the Daleks*. Why? Because I watched two or three clips on *Doctor Who @ 40* on UK Gold, coinciding with the show's 40th anniversary. I was six, and it was the most exciting thing in the show for me. Daleks flying? That was the first DVD I ever bought, because of the tasters of a story I had never seen."

There is surely a fine line, though, between teasers and outright spoilers? If only we could agree on where that line ought to be drawn...

One of my respondents resented being told that the Zygons were back in *The Day of the Doctor*, but would have been happy with a teaser saying simply that 'a classic monster will return'. Another younger fan agreed: "Announcing the Zygons was bad enough, I could have done without my classmates speaking quite so loudly about other details. In the end I actually stood up and walked to the front of the class, saying 'I don't care if you want to know, I don't. Shut up!'"

Another fan tried (but failed) to avoid all mentions of who was playing the Eleventh Doctor until he made his screen debut, while another complained about an online preview that "claimed to contain no spoilers, yet listed a whole bunch ▶



SPOILED ROTTEN!

of things to 'expect', like jokes about the Doctor being Scottish. Why do I need to know that?" "In my German fan group," someone else told me, "someone posted that there will be a new theme tune with Capaldi. I would have liked that fact to be a surprise for me!"

Nor is there a statute of limitations on the spoiler: "I am now into the fourth year of 'old' *Doctor Who*," explained one respondent, "and my friends who are Whovians keep telling me when so-and-so leaves and when this happens and that happens, and it really irritates me, because now all I can think about while watching the episode is, 'Well, this is the last time I'm seeing Polly.'"

"I guess, like beauty, spoilers are in the eye of the beholder," another fan concluded. "I really don't consider a new Doctor/companion announcement to be a spoiler. We know they come and go, we know recurring villains may appear. For me I guess spoilers involve revealing the key plot points." At the other end of the scale, however, we have this: "I am the sort of person who will not even watch the 'Next Time' instalments, because they give away too much. I literally cover my eyes and sit there going, 'Lalalalalalala, not listening.'"

"M"y preference," concluded one of my respondents, summing up the majority opinion, "is to watch *Doctor Who* in whatever manner the production team intends. I feel confident that anything made available through official channels will enhance, not detract from, my enjoyment of the episode."

That's probably why we hate it so much when the 'official' sources reveal more than we might have liked...

My respondents weren't old enough to recall the *Radio Times* *World's End* debacle, but they certainly weren't happy some 43 years later, when history was repeated. There was no hiding the Daleks' presence in *Daleks in Manhattan*, obviously, but did we really need a picture of the episode's cliffhanger reveal - the Dalek/human hybrid Sec - displayed for all to see on the nation's newsstands?

"It always mystifies me when soaps give away plots in advance," said Russell T Davies in an interview inside that very issue. "I read a billing for *Coronation Street*: 'Tracy disowns her mother'. And you watch it, and it's the last scene! You sit there going, 'Why did you tell me that?' Good question!"

Nor has this magazine always been blameless, in some eyes. *DWM* put out an issue with four covers, which featured the Doctor, Amy, Rory and River

out an issue with four covers, which featured the Doctor, Amy, Rory and River



Turns out it's the Doctor that dies in the 2011 season opener. But how? And for how long?

Song respectively and proclaimed that 'One of them *WILL* die in the amazing season opener!'

I tracked down the editor of the issue in question, a certain Tom Spilsbury, who told me: "Those covers were part of a big marketing strategy for that particular series of *Doctor Who*, that I carefully discussed with Steven Moffat before we published them. Now, the whole thing is obviously based on a pretty silly premise anyway, when you stop to think about it. The audience knows full well that none of those characters is going to die and stay 'dead' for the rest of the series. They know that, and we know they know that. So it's actually playing a bit of a game and setting up something of a different mystery. Not just a mystery about who will 'die', but how it will happen, and how will it all be resolved?"

"Steven loved the idea, and very flatteringly suggested to me that it was actually a rather better 'hook' for the series than anything that had been cooked up by BBC Publicity. We also knew that in reality, the Doctor's 'death' happened within the first ten minutes, rather than at the climax of the episode, and so people would hopefully still be wrong-footed when the Impossible Astronaut claimed its victim at such an early stage."

"I would still defend those covers today. I think they built up some great anticipation for the new series and invited a lot of speculation - which all added to the hype, of course. One or two readers got very cross, unfortunately, and sent me



In case you missed the next time trailer last week, here's this week's cliffhanger.

messages about being 'incandescent with rage' - and I really am sorry that they were upset."

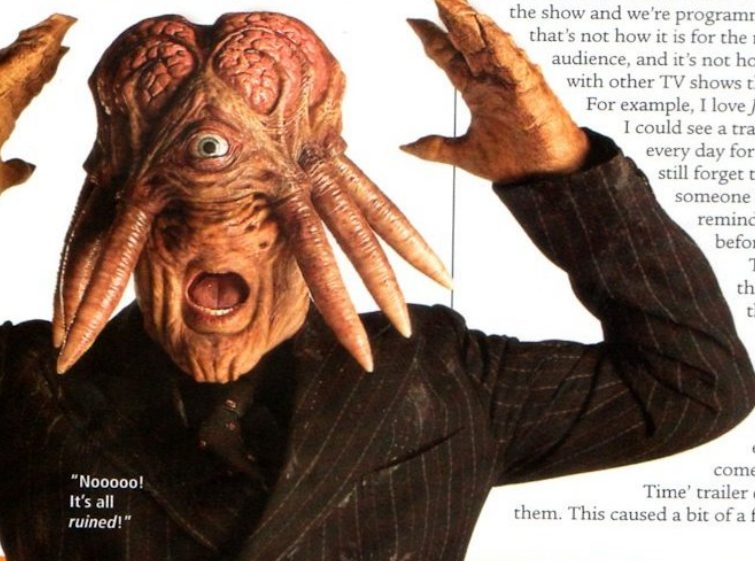
"There is a section of the audience that would prefer to know absolutely *nothing* about any episode before they see it on screen. I have a lot of sympathy with that view myself, as I generally watch most other TV shows without reading previews or taking much notice of trailers. But that's the point, really. The TV audience at large is generally oblivious as to when a new series of *New Tricks* starts, or *Death in Paradise*, or *Sherlock*, or *The Village*, or even *Doctor Who* - so the BBC has to SHOUT VERY LOUDLY to make people aware that a programme is actually on in the first place."

"Of course, we fans are experts at noticing every last trailer, every press release and every hashtag that's revealed, because we're already invested in the show and we're programmed to notice. But that's not how it is for the majority of the audience, and it's not how we tend to be with other TV shows that we quite like."

For example, I love *Jonathan Creek*, but I could see a trailer for that show every day for a month, and I'd still forget that it's on unless someone bothered to remind me five minutes before it started."

There are some things, certainly, that programme-makers want us to know ahead of time. Modern-day *Doctor Who* episodes even come with a 'Next

Time' trailer embedded within them. This caused a bit of a fuss in 2005



"Noooooo!
It's all
ruined!"

when the brand new series screened its first end-of-part-one cliffhanger (*Aliens of London*) and followed it immediately with footage from the following, concluding episode.

Following complaints from viewers – including, allegedly, from the writer of the series' second cliffhanger, which would follow five weeks later – the practice was changed, but not too much. All future mid-story trailers were moved to *after* the end credits, where at least they were easier to avoid. That didn't save the cliffhanger ending of *Bad Wolf* – the revived series' first use of '...and then the Daleks appear!' from being given away a week early, before the closing credits of *Boom Town*.

Is this just the price we have to pay for keeping the series on-air and successful? One of my respondents summed up the dilemma thus: "I suppose if it were let slip that an old favourite monster were to appear, I'd be more likely to watch that episode – but then you lose that lovely moment of revelation."

Some spoilers definitely cross the line. In 1983, for example, the Target novelisation of *The Five Doctors* appeared in shops *before* the episode had aired. I know I wasn't the only person to 'accidentally' read the whole thing before I got it home. In the internet age, the problem has multiplied exponentially. In recent years, whole episode synopses or scripts or even episodes themselves have found their way into the public domain, making cyberspace a virtual minefield for the spoiler-averse.

"I did get a copy of *Rose* and watched it before transmission," one of my respondents confessed. "This, I think, was actually a good thing in that it meant that the initial shock of the new 'house style' was experienced then. A couple of weeks later, when the episode premièred, the look and feel had been softened already and so I accepted it more readily and enjoyed the series much more quickly than I probably would have done had I been watching for the first time 'live'!"

Several people actually advanced the theory that *Rose* was leaked by the BBC deliberately, so that most reviews would be based on a second viewing rather than a first. It didn't happen that way, obviously, but if it had – for this most anxiously-anticipated *Doctor Who* story ever, with the greatest weight of expectations upon it – that might have been a truly fantastic idea (plus, some of us had our first viewing unspoiled by Graham Norton chattering over it, which can only be a good thing).

"I don't really regret watching it before the episode aired," one fan considered, "but doubt I would do it now. I'd rather enjoy the episodes live with friends and family." Another commented: "I only regretted it when the official broadcast date arrived and I knew I'd have to wait a week longer than most people to see something that was new to me, ie *The End of the World*."

Last year, another fuss broke out when Blu-rays of *The Name of the Doctor* shipped early to American fans. BBC Worldwide hurriedly issued a statement, asking those who had the discs 'not to divulge plot details'. They sweetened the deal by promising to release bonus material if secrets were kept safe.

They employed a similar bribe to keep a teaser for *The Day of the Doctor* off YouTube after it was shown at the San Diego Comic-Con International in July 2013 – still a bone of contention with some fans, who wondered how something could be considered a spoiler for them, but not for Comic-Con goers.

More recently, thanks to a 'security issue', scripts for the first few episodes of this year's series appeared online – followed by rough-cut copies of the episodes themselves. They had been *en route* to the BBC's new Latin America office in Miami,



"Rewatching, the initial surprise is replaced by a warm memory of an unspoilt moment..."

apparently, to be translated for Spanish-speaking viewers.

None of my respondents admitted to reading or watching any of these leaks. A few confessed to downloading them, but insisted they weren't going to look until after the episodes were broadcast and then only for comparison purposes.

The consensus, as summed up by one fan, was this: "Scripts and unfinished cuts are not what we're intended to see, so they won't have the full impact of the finished product. I'd rather wait and see what the production team want us to see."

O happen to know some fans who *did* read the script for *Deep Breath* before watching the finished episode. These fans write *Doctor Who* – in one form or another – for a living, so being spoiled like this is a part of the job for them; and they agreed that the finished episode was even better than they had expected it to be. So, there you go, then, proof that Leavitt and Christenfeld are right. Well, perhaps...

At the very least, their study has given us food for thought. One of their conclusions, however, doesn't quite ring true to me. Attempting to explain why most people are still anti-spoiler, the academics suggest that, 'Erroneous intuitions about the nature of spoilers may persist because individual readers are unable to compare spoiled and unspoiled experiences of a... story.' But is this really true?

As fans of *Doctor Who* – proper fans, that is, not just viewers – we've all had the experience of re-watching old episodes, right? We might have watched certain stories many times over – and got something out of each of those repeated viewings, despite knowing every plot twist they had to offer before we started.

And some of us might even – just perhaps – be able to think of a story that was better the second time around... mightn't we...?

Some of my respondents have touched on this already, of course, and some of them had definite opinions on the subject to share with us:

"Surprises are powerful moments," argued one, "that can etch themselves indelibly in the mind, fire the imagination and inspire passion for the show. These moments aren't ruined by knowing they're coming – I'll quite happily re-watch and enjoy each and every one – but the surprise of them was certainly a uniquely exciting and euphoric moment that would have been dulled by knowing what was coming."

"I enjoy them now I know they are coming," said another, "but the gut-wrenching initial surprise is replaced by a warm memory of that original unspoilt moment."

"If nothing else," a third added, "spoilers colour the viewing experience in a way that's unintended by the production team. That may not truly 'spoil' the episode in the sense of ruining it – a good episode is a good episode, and should stand up to repeated viewing rather than relying solely on a shock turn of events. But, once spoiled, I can never be *un*-spoiled: I'll never have that experience of being surprised as the story unfolds. If I want to experience an episode knowing in advance what's going to happen, I can always do that on a second viewing."

I can only agree. It might well be the case that 'Story Spoilers Don't Spoil Stories' – but we certainly seem to enjoy spoiled and unspoiled stories in different ways. Whether either experience is preferable to the other, I don't know – but the point here, surely, is that we ought to be able to have the best of both worlds.

As *Doctor Who* fans, we can enjoy a spoiled story whenever and as often as we please; we just have to pop a DVD into the player. The pleasures of an unspoiled one, however, are available to us just one time per story and then never again – and then, only if we're very lucky! **DWM**

NO SUCH THING AS A GOOD DALEK

Writer Phil Ford really had to get to know a Dalek from the inside out to write the Twelfth Doctor's second TV adventure, *Into the Dalek*...

INTERVIEW BY DAVID BRYHER

Since his first episode for the series – 2009's *The Waters of Mars*, one of the Tenth Doctor's final adventures – writer Phil Ford has never been far from the world of *Doctor Who*. As head writer for *The Sarah Jane Adventures*, he helped guide the much-loved spin-off through its final years, before joining *Doctor Who*'s former executive producer Russell T Davies to create a new children's sci-fi show, *Wizards vs Aliens*. He also wrote the scripts for four of the five *Doctor Who: The Adventure Games*, the free computer games released by the BBC in 2010 and 2011. But he has returned to the mothership – the Dalek mothership, as it turns out – to co-write one of the final adventures for the Twelfth Doctor.

Into the Dalek saw the Doctor plunged into the heart of his worst nightmare – literally – as he was shrunk to minuscule size and injected into the casing of his mortal enemy. And all this while still trying to figure out who he was! As it turns out, Phil had a lot of sympathy for the new Doctor's situation...

"When I started writing the episode, I didn't know who was going to be playing the new Doctor," Phil says. "I knew it was going to be an older Doctor, but that was it. When I had my first meeting with Steven, he was kind of talking in terms of a Tom Baker-style Doctor. That was kind of the touchstone. So basically, for my first draft, I sat down and wrote the Fourth Doctor!" he laughs.

"They quite probably knew who it was going to be at the time," he adds, "but I didn't. And it wasn't until quite late on in the process that I found out it was going to be Peter Capaldi – and by then, in terms of the new Doctor's voice, Steven was talking about 'an

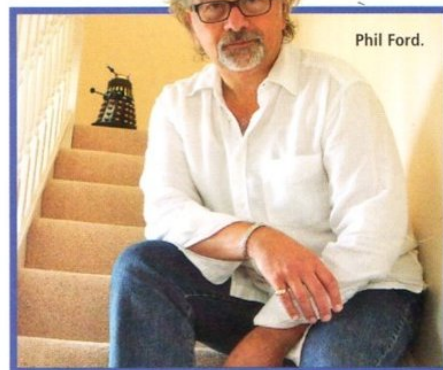
angry Billy Connolly'. So then you get an idea in your head of what the character's going to be like.

"For me, an older Doctor was a very exciting prospect," he says. "Having grown up with older Doctors, generally speaking, it was a lovely idea to go back to that style. And obviously Peter plays it so very well. He doesn't play it like Tom Baker. And he doesn't play it like an angry Billy Connolly. He plays it like Peter Capaldi playing the Doctor."

In the episode, it's almost as if the Twelfth Doctor isn't yet confident in his new skin. He is still trying to figure out the edges of his character, even asking Clara, "Am I a good man?" When *DWM* meets Phil, it's early July and he knows little of how this new Doctor's journey will unfold (he's been assiduously avoiding the leaked scripts – which we'll come to later!), but he enjoyed playing with this theme in his story.

"I think that's a big, big part of the new Doctor," he says, "certainly in those first two episodes – and very much in *Into the Dalek*. Putting the Doctor against such a big enemy in the second episode – and more than that, putting him *inside* it, going right into the heart of darkness – that's a real moment for the Doctor to look inside himself and try to answer some difficult questions.

"The great thing about the whole concept of the show," he continues, "is when there's a regeneration, there's a new Doctor. And yet it's the *same* Doctor. But actually it's a *new* Doctor! Generally, these introductions work best when that Doctor is trying to find out who he is at the same time the audience is also trying to get a grasp on who he is, and I think that very much comes over in the first two episodes."

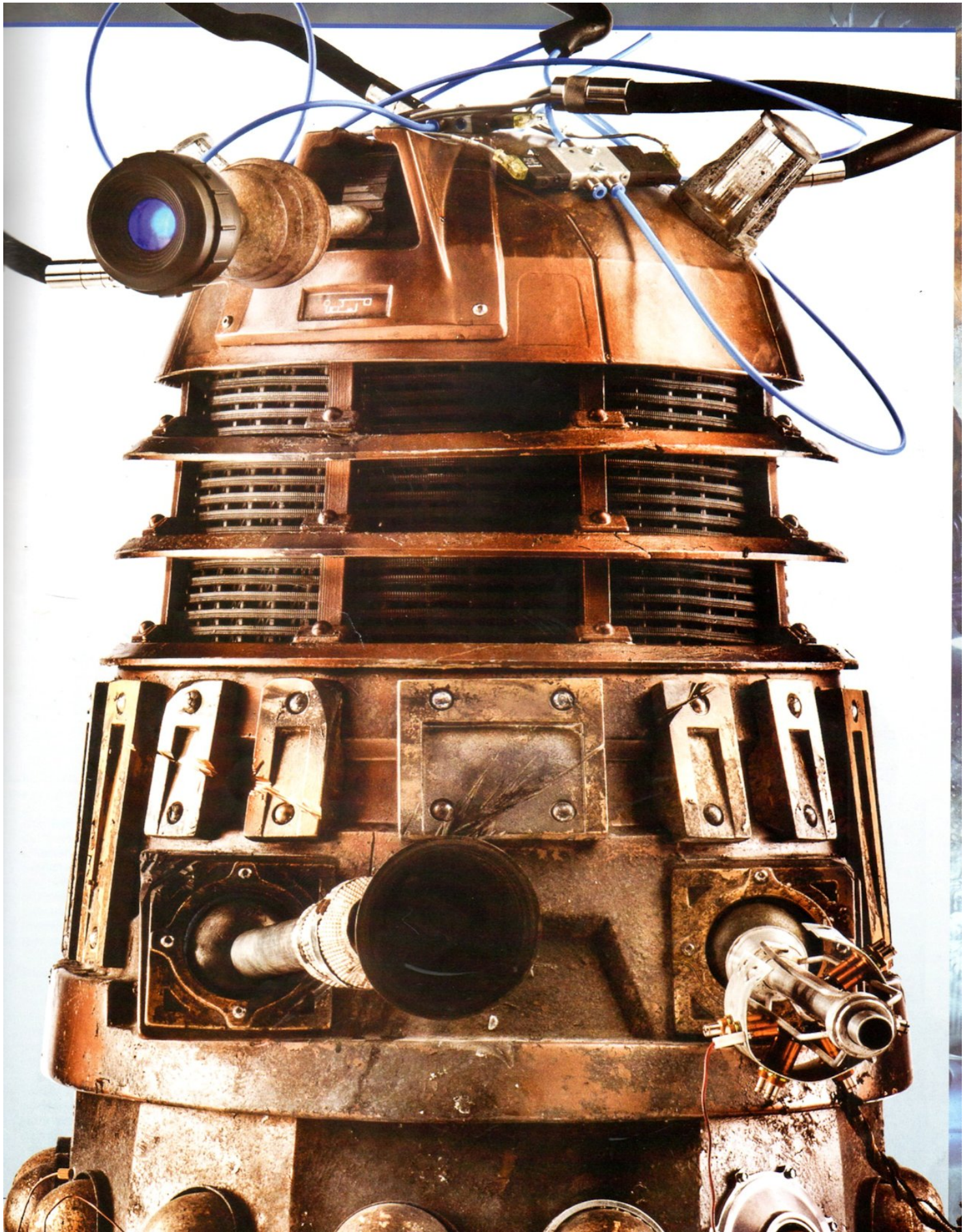


Phil Ford.

As well as dealing with a new Doctor, Phil's episode also sees the debut of Danny Pink – the former soldier, now maths teacher, working at Coal Hill School. When we bring up Danny's introduction, Phil admits with a laugh, "You know a lot more about Danny Pink than I do!"

"Obviously, Steven visited the script after I finished it," he elaborates, "and he really honed Danny's introduction at that point. I think Steven – in the way that you do – developed the idea of who Danny was while he was actually writing. I think I delivered my script before the first episode was written – in fact, I think mine was the very first to be delivered – so obviously that character was still being developed. So in terms of who Danny is, that's not me – it was Steven who did that." ▶

"Putting him inside the Dalek, into the heart of darkness – that's a real moment for the Doctor."



◀ The parts of *Into the Dalek* featuring Danny and the first flickers of his relationship with Clara were written, in their final form, by showrunner Steven Moffat. But when he worked on his first draft, Phil wrote a version of these scenes to match up with the very earliest plans for the character.

"He was always going to be a love interest," Phil says, explaining what he was told about Danny at the time. "He was a former soldier and, in many ways, he's the opposite of the Doctor - but actually he's the same as the Doctor. The whole idea was, as we know, the Doctor doesn't particularly like soldiers, he doesn't particularly like military men. So then, when he returns to Clara after there having been this gap, and he discovers that she has a relationship with a soldier - this was this big secret she was going to be keeping from the Doctor.

"When I started writing, that whole relationship was in flux," he says, "as things are when you're first writing these things. I think, in the very first draft, they were actually an item from the start. In my first draft, the two of them had already got together, and so we actually joined Clara out on a date - they were out having a meal. In this original draft of the script, Clara goes off to the ladies' and the TARDIS materialises outside the window. And so the whole escapade, the whole adventure, happens between the main course and dessert - with Clara wanting to get back in time for the tiramisu!

"Then I did a draft in which we met Danny and Clara for the first time at the school. They hadn't yet got together, it was Danny's first day, and we played through all of that. But in between the first draft and by the time the final draft was finished, Steven had got a much clearer idea of who Danny was going to be and where he was going to take him. So, when he did his polish, he worked that up. I'm not taking the credit for introducing Danny Pink, much as I would like to!"

Peter Capaldi, playing the Doctor like... Peter Capaldi.



Writing an episode of an on-going TV series, when plans are in flux and everything is shifting around your ears, is just par for the course - especially for a series as ever-changing as *Doctor Who*. But, for Phil, the complications involved in writing an episode early in this series' run were outweighed by the content of the story itself.

"I had heard before about the idea, the concept Steven had come up with," he says, "so I was completely and utterly thrilled to be doing it. And to be doing it with the Daleks! I count myself really lucky with *Doctor Who*, considering that I've not actually written that much for the show. When I wrote *The Adventure Games*, I wrote for the Daleks and the Cybermen - and most writers have to wait a lifetime to do that, so that was really quite cool. But to do this particular story was very cool indeed."

What's not quite so cool is having the script for your episode - as well as an early edit of the episode itself - leaked online. Just a few days before we met, the first five scripts were accidentally released on to the internet, along with unfinished edits of *Deep Breath* and *Into the Dalek*, where they were snapped up by fans whose patience stretched about as far as their scruples.

"It's a bugger," Phil sighs. "We take a lot of time and care in creating these stories. Everybody does - writers, script editors, producers, cameramen, actors, *everybody*. It takes months and months, and it takes over our lives while we're doing it. And we do all that so we can entertain people, so that we can give people a bloody good ride when they sit down and watch it on TV. Now, when something like this happens and a script appears out there, it's an annoyance.

"It kind of depends, obviously, on who then goes and reads it and then starts crashing spoilers everywhere. If it was an honest mistake that this happened - and I still don't know exactly how it happened - but if so, then it's a mistake, and mistakes happen. It's unfortunate and it's terrible - but the really bad side of it is when people get hold of those scripts and then start telling everybody. And it's not like this is the 1970s. Now, it only takes one person to read that script and to post spoilers on Twitter, and it spoils it for everybody.

"I wanted the Dalek mutant to have a tear in its eye - but maybe that was going a bit too far!"

"Literally the day before that happened," he adds, "somebody had tweeted me and said that they'd been reading a load of my scripts on the Writersroom [a BBC website dedicated to finding and developing new writing talent] and they were really enjoying them. And I said, 'That's great, because when you read a script, you are the director, you are the actors, and it all happens in your head and it's a great way of seeing it!' And then the very next day these scripts go out... But at the end of the day, nothing is like watching it on TV and actually seeing the finished product.

"And the finished product looks fantastic, too. [Director] Ben Wheatley, as far as I'm concerned, has just done an amazing job. I love Ben's work anyway, so it was a huge thrill to have him doing this - but particularly the Dalek episode. It's astonishing. And that's something that, when people read those scripts, they're still never going to get the spectacle of what actually happens in that story - because, my God, I've seen explosions, but I've never seen explosions like the ones we were doing there! The way Ben filmed the Daleks - I think that you see them in a different way. I think he's quite cleverly filmed them, and you see things we've never seen before - well, obviously, we see inside a Dalek!"



The script, too, with its malfunctioning 'good' Dalek, shows the aliens in a different light.

"Actually, you know, I wanted us to feel a little bit sorry for the Dalek," Phil says. "There was a time when I actually wanted the Dalek mutant to have a tear in its eye – but maybe that was going a bit too far! I think that question of the nature of evil and the nature of good is something which is quite central to *Doctor Who*, full stop. It's the question that I think our Doctor now wrestles with, after what's gone on in his life before – and what may be to come."

Alongside his episodes for the series itself, Phil's greatest contribution to the world of *Doctor Who* has been as one of the key creators of *The Sarah Jane Adventures*. He was involved as a writer from its first full season, broadcast in 2007, and graduated to the role of producer with the fourth season in 2010. As well as continuing to write for the series, Phil remained in the role of producer until the unexpected death of Elisabeth Sladen, the series' star, brought the show to a sudden end in 2011. "That was a catastrophic experience," Phil says now.

Elisabeth Sladen had played Sarah Jane Smith, companion to the Third and Fourth Doctors, since the character's introduction in *The Time Warrior* at the tail end of 1973. In more recent years, she had made a return to the series, in 2006's *School Reunion*. The character's return tickled the nostalgia nerves of hordes of long-time fans, while also introducing her to a whole new generation of kids, and both Elisabeth and *Doctor Who*'s executive producer Russell T Davies enjoyed her guest-star turn so much that the seeds were planted for a more permanent return for Sarah Jane.

As well as eventually popping up again in *Doctor Who*, in *The Stolen Earth/Journey's End* and *The End of Time*, Elisabeth took the lead role in a brand new spin-off built around her character, *The Sarah Jane Adventures*. The series was designed not only to broaden the *Doctor Who* universe, but also to remind viewers of the power and popularity of well-made children's television drama – and from the moment it arrived on our screens, it was a hit.

But in early 2011, the producers were shocked when Elisabeth revealed to them that she was battling cancer – and worse was to come when, soon after that, she succumbed to the disease. In a demonstration of the impact she had made on the public, Elisabeth's death was announced on BBC One's *Ten O'Clock News*, and on the front pages of some of the UK's most widely read newspapers. *The Impossible Astronaut*, which was broadcast days after Elisabeth's death, was dedicated to her memory.

As upsetting as this was for fans of *The Sarah Jane Adventures*, it was devastating for those close to Elisabeth – including those who worked on the show.

"I'll never forget the moment when I got the phone call telling me that she had died," Phil says. "We hadn't even known for a huge amount of time that she was ill. I was down in London in the middle of a meeting when my phone rang. When I picked up my messages later, it was Russell calling from his home in California, where he lived at the time, which is why I didn't recognise the number."

"When he told me that Lis was ill, you know, both of us thought that she would..." Phil tails off, then he explains the plans they had been making at the time. "We weren't going to film *Sarah Jane* that year. The plan was that Lis was going to go off and she would get better and then she would come back. Call us all naïve, but that's what we originally thought. And then, she went off... She was very private about what was happening, and the next



Phil worked very closely with Elisabeth Sladen on *The Sarah Jane Adventures*.

thing we knew was that she had died. This was just a few months later.

"I've seen some talk that, because we'd filmed half a series before she was taken ill, we'd known [she was going to die]," Phil says with a sigh. "That wasn't the case at all. It was purely a matter of economics. We had the money to make a series and a half, and then we were going to come back and

make another one-and-a-half-series. It was purely the case that – for whatever reason, and it's the only time I've ever known it [to happen] – we were actually able to film a series and half, back to back. We had intended to come back and basically do the same the following year."

It was around this time that Phil and Russell put their new children's drama series – *Wizards vs* ►



Lis Sladen with Eleventh Doctor Matt Smith during a break in recording of *The Death of the Doctor*.

◀ *Aliens* – into production. And, as hard as it was to think about making something new, the wheels had already been in motion for some time.

"Because we had already known that we weren't going to be filming *Sarah Jane* that year, Russell and I had already met up to talk about coming up with a show we could film in that time. Either it would just be a one-off, or if it worked it would be another show that we would run alongside *The Sarah Jane Adventures*. So whenever we weren't making *Sarah Jane*, we'd be making this.

"You know," he adds, "part of these things is actually about keeping people in work. We have a really good crew down at Roath Lock at BBC Wales, and Russell being Russell, he didn't want those people out of work. So we sat down – he was still living in Los Angeles then, and I was out there for Gallifrey [an annual *Doctor Who* convention held in LA] – and we went to a restaurant and kicked around a few ideas. And the idea for *Wizards vs Aliens* – well, the title, which is how it was pitched! – cropped up, and we kind of realised that was going to be it. It had never been done before. Having wizards seemed very simple and having aliens seemed very simple – but put them together...

"So we went off to start developing the new series and, while we were doing that, we got the news [about Lis] – which of course was a devastating shock. But I suppose because we'd already started to work on a new series, just simply for that one year, it was perhaps an easier transition, if you know what I mean.

"The flipside of all this was, of course, that there was never any question that we would make *The Sarah Jane Adventures* without Lis," Phil says. "That was never an option. I knew there was a story [in the papers] that we were going to recast or whatever. But there was never any discussion of that – in just the same way that, during the year when she was ill, we weren't going to make a series without her. And we could have done that, there were ways we could have done that – but we didn't want to do it. What's *The Sarah Jane Adventures* without Sarah Jane?

"So, because we'd already started to think about *Wizards vs Aliens* – and I can't actually remember how far down the line we were, whether we were actually commissioned at that point – the transition was... well, it was poignant. It was particularly poignant because, of course, in the first episode of *Wizards vs Aliens* that we filmed, the very first story, we had her husband Brian [Miller] in the cast.

"I was on location one day – we were actually filming the final story at that point – and there was this actress. I just saw her from behind and she was dressed so similarly to Lis and her hair was the same

length. There was that bizarre moment of being on that set and there, from behind, same height, same build, everything... That was very moving."

With two series under its belt already and a third to come later this year, *Wizards vs Aliens* has left behind the sad circumstances surrounding its conception to become yet another hit for the BBC's kids' channel CBBC. The series stars Scott Haran as Tom Clarke, a teenage wizard who, with the help of his friends and grandmother Ursula (a wizard herself, and played by *Boom Town* guest star Annette Badland, no less!), must protect the Earth from the Nekross, evil aliens who can drain all the magic from a wizard's body...

"CBBC has always supported us tremendously," Phil says, "particularly in that we don't believe in doing simple 'kiddie stories'. In *The Sarah Jane Adventures*, we could tell some really quite challenging stories, and we've done the same in *Wizards*, I think. Children's television is a great medium to work in. In many ways it's more accepting of fantasy, which is great, but doing fantasy for TV isn't easy.

"It's even less easy doing it for kids," he adds, "because you have to tell these fantastic stories and you have to ground them in reality. You have to make characters and stories which are believable, and you have to do all that without talking down to kids, frankly. At the same time, you have to be able to write the action as well – and do it with a positive tone, too. You want to be scary, but you also want to be positive. So there's a whole load of things you want to be balancing there, so it's often more difficult to write stuff for kids' drama – good stuff – than it is for adult drama, I think. It takes, well, not a different bag of tools, but a slightly more finely tuned bag of tools.

"I think that sometimes people don't appreciate how difficult it is to write well for kids' television," Phil reckons. "And I think we've done that, with *The Sarah Jane Adventures* and with *Wizards vs Aliens*. I'm very proud of that. I think we all are.

"And we couldn't do it, to be honest, if it weren't for the team down at Roath Lock, the people at BBC Wales – because you never have enough money. *Doctor Who*'s one thing – they have loads of money!" he laughs. "And even they could do with a lot more. On *Sarah Jane* or on



Wizards, though, we've never had that same kind of money. And yet, we can turn out such a really well-produced show. I mean, our production values are second to none. It looks and sounds awesome.

"Last week, I was at the orchestral recording for the soundtrack to *Series Three of Wizards*, more brilliant music written by Sam Watts and his brother Dan, and it's just epic. I mean, the whole new series is epic – we do stuff that we've never done before. Our budget has got smaller but our stories have got bigger. And that's what happened on *The Sarah Jane Adventures* as well – you were always fighting against reduced budgets and we've always taken that as a challenge. We've never decided not to tell the same ambitious stories simply because some suit has cut thousands of pounds from our budget.

And so, this year – on which I'm now executive producer – it's bigger than ever." This new role for Phil comes with a lot of responsibility – but "I'm kind of cushioned," he explains, "because I have so many experienced people around me.

"I was delighted for Russell to step aside," he adds with a chuckle. "Obviously, Russell wanted to go off and do *Cucumber* and *Banana* [his new drama series for Channel 4 and E4], which is something he'd wanted to do for a long time, and that's great. It was good to step into his sizeable shoes. I'm not quite filling them, but then my feet aren't as big as his. But I've stuffed plenty of newspaper into the toes and I'm managing to waddle round okay. It's hugely exciting. I'd already been co-producing, but to do that little bit more is tremendous. It always felt like my show, but now it really feels like my show. I'm very pleased with the way it's gone."

As for what's next for Tom and friends...

"There was never any question that we would make *The Sarah Jane Adventures* without Lis..."



Annette Badland is Ursula Crowe in *Wizards vs Aliens*.



"The third series is due to be broadcast in early November," he says. "At the end of Series Two – in the massively nutty, gloriously wonderful season finale that Russell wrote – we saw Tom drink extracted magic in order to save the world. We pick up some time after that, but what happened when he drank that magic is now something that he has to deal with."

"Tom's an older character now," Phil continues, "and he has his problems. He has quite a big problem, in fact, which the whole series is about. This series will be, again, made up of separate stories but there is, for the first time, a very strong serial arc throughout. It takes Tom on a journey towards becoming [Phil adopts a spooky-movie-trailer voice] the wizard he was always destined to become!"

"I guess I can say that, without sounding all *Harry Potter*-ish," he laughs, "because it ain't *Harry Potter* in any shape or form, believe me it's not! There are going to be... changes. There are a number surprises and shocks throughout the series. Don't expect anything to stay the same, basically, because it doesn't!"

DWM has a sudden thought and we ask Phil to confirm that *some* things are staying the same – particularly the inclusion in the cast of Gwendoline Christie as the Nekross Princess Lexi. In answer, Phil pulls a face. Gwendoline has been setting the world of Westeros on fire as the brilliant Brienne of Tarth in HBO's adaptation of *Game of Thrones*. So, we suppose, considering her recent career trajectory...

"Yeah," sighs Phil. "Considering her recent career trajectory. Exactly. And that's the problem!"

What about Annette Badland? Will life on Albert Square (she plays the Carters' Aunt Babe in *EastEnders*) keep her away from filming in Cardiff?

"Annette's certainly there," Phil says. "We love Annette – she's wonderful. And she's incredibly busy, she's in huge demand, and I'm forever grateful to her for being such a fan of the show. She loves us – which I'm very relieved about – and we love her. It wouldn't be the same show without her."

In amongst all his other work, Phil found time a few years ago to write for *Doctor Who: The Adventure Games*, a short series of computer games starring Matt Smith, Karen Gillan and Arthur Darvill as the Eleventh Doctor, Amy and Rory.

Phil provided the scripts for *City of the Daleks*, *Blood of the Cybermen* and *Shadows of the Vashta Nerada* in 2010, as well as the following year's *The Gunpowder Plot*. "I worked on all four of them to some degree," he explains, "but there was one I didn't write [TARDIS], which was by James Moran [who also wrote the 2008 episode *The Fires of Pompeii*]."

Produced by Sumo Digital in partnership with the BBC, the game scripts were something of a departure for Phil, whose work as a TV writer stretches back to the late 1990s and takes in dramas as varied as *Coronation Street*, *Bad Girls* and *New Captain Scarlet*.

"When we were originally commissioned, the brief was they were games, obviously, but in terms of the stories we told, they had to feel like they were a part of the *Doctor Who* TV show. It should be a story you could imagine sitting down on a Saturday evening and watching on the telly."

"The problem with that," he continues, "is that, on a regular episode of *Doctor Who*, you've got 45

minutes. When you're writing a game, you have less than half that time in terms of actual cut scenes, the actual drama. So to tell a story of that quality in that time is an amazing challenge."

"It had to look and feel and sound and *be* like *Doctor Who*. It's just that it's a game as well as that. Also, because we hadn't worked with a games company before, and the games company hadn't worked with the BBC on a television show before, there was this fascinating collision of ideas. We had to steer a course between the way they did things and the way we did things."

Phil found some unexpected benefits to writing a story for a game...

"There was a liberating element to it," he says. "When you're writing a television episode, the whole idea is that the Doctor has an objective and there's all sorts of things that come up to stop him achieving that objective. As the writer, you have to work out how he gets past those obstacles. When you're writing one of *The Adventure Games*, the Doctor has an objective, and there are obstacles that you put in the way in terms of the story – but then, it's the gamer who has to overcome them. That's something you don't have to think about when you're writing it!"

Although the games were quite well received among fans, serious gamers – as is their wont – found nits to pick. "But that was part of the brief," Phil says. "We weren't doing it for hardcore gamers. It was always designed so that if you'd never played a game before, you could play it."

"And speaking as somebody who'd never played a game before," he chuckles, "you could play it up to a point!"

Over the last few years, Phil has been kept very busy by Planet *Who* and its satellites – but what's next for Phil Ford?

"That's a very good question!" he laughs. "We're due to deliver Series Three of *Wizards vs Aliens* to the BBC in September, but there's a lot more story there to tell. And then there's something else I'm thinking of as well, so..."

A totally new project?

"Yeah," is all he's prepared to say for now.

And what about *Doctor Who*? Would Phil like another shot at the series that started it all?

"I certainly hope so," he says. "I mean, never say never. Obviously, I would jump at doing more *Doctor Who*. The Doctor's not going anywhere for a while, so let's hope so." **DWM**



THE
TIME
TEAM



CHRIS EMMA MICHAEL WILL

The continuing mission to watch all 812 episodes, in order from the start...

THIS ISSUE Episode 749 – TURN LEFT

The right path...

In a world where the Doctor has died, Rose and Donna are set to collide. It's a heartrending gem, A true 10 out of 10 (well, that plasticky beetle aside).

COMPILED BY PAUL LANG | ARTWORK BY ADRIAN SALMON



fter the harrowing events on Midnight, the Time Team are pleased to see the Doctor smiling again.

"He and Donna are having a ball," says Michael, delighted. "Chinatown Planet!"

Emma smiles. "That or Deptford Market in a few millennia."

"Nice establishing shot," says Will, "like the one at the beginning of *Silence in the Library*, with a big market scene out of *The Shakespeare Code*."

"Shan Shen looks cool!" adds Chris. "It's nice to see them having a nice time, getting up to all sorts of..." He pauses, then frowns. "Something bad is about to happen, isn't it?"

"Well, here's a Fortune Teller offering a free reading," says Will. "That's got to be suspicious."

The Fortune Teller looks familiar. "Chan/that's Chipo Chung/tho. Chan/she was in Episode 11 last year as well/tho," says Michael.

LIKE THAT? WATCH THIS!

The cosmos without the Doctor scarcely bears thinking about... But what if the Daleks were erased from history?

MICHAEL SAYS: Much like Donna in *Turn Left*, the Doctor is presented with an agonising dilemma when he has to decide whether he should avert the creation of the Daleks... In one of *Genesis of the Daleks'* many standout scenes, he questions whether he has the right. As we've seen, changing history is a dangerous idea, and not one to be taken lightly.

It's about as perfect a slice of *Doctor Who* as you're likely to find. Tom Baker, in his first season, has really found his feet as the Doctor, and he's supported brilliantly by Elisabeth Sladen as Sarah and Ian Marter as Harry. It's also the first appearance of Davros, inventor of the Daleks, a truly memorable villain.

Rather than the Trickster, it's the Time Lords that send the Doctor off on this mission, and some have suggested this could have been the first move in the Time War...



"She's delving rather deeply into Donna's personal history," notes Emma. "Is that incense some sort of hypnagogia-inducing truth gas, or are Donna's visions more than just lucid memories?"

However she's doing it, the Fortune Teller has the power to force Donna's mind back to the past, and one day in particular – the day she had to decide whether to take the job at HC Clements which led her to the Doctor.

"Blimey, Sylvia is harsh, isn't she? Poor Donna," says Will. The mean mum berates her daughter for having ideas above her station, telling her she should turn right at a road junction, choosing a different path in life.

"It's going all *Sliding Doors*," says Chris, as Donna eventually indicates to go Sylvia's way.

"Turn left, Donna!" shouts Emma. "You will meet a man and he will change your life!" But it's not Sylvia's nagging that makes Donna change direction – it's the Fortune Teller. And that's not all...

"There's something on her back!" says Michael, as a black insect leg reaches up Donna's body.

"Didn't someone say that to Donna in *The Fires of Pompeii*?" adds Will.

"Turn right, and change the world! This is reminiscent of *The Sarah Jane Adventures* episode, *Whatever Happened to Sarah Jane?*" says Chris.

"In that, the Trickster removes Sarah Jane from existence by altering her childhood. The ensuing chaos feeds his power. Perhaps the Fortune Teller is working for him?" he wonders.

"Blimey. That's a pre-credits scene and a half," says Michael.

"An episode of alternative paths and parallel futures – this should be exciting!" adds Emma.

"And Billie Piper is in the credits!" yells Michael. "Clearly lots of things are coming to a head this episode."

We rejoin Donna at Christmas. She's now working for Mr Chowdry, so has never heard of Lance, the colleague she was about

to marry when she found herself on the TARDIS. But the Racnoss web star still appears in the sky.

"Aw, bless the man who bursts into the pub, talking about the Christmas star. What a rotten performance," says Michael.

"I like that Donna isn't fooled by the Racnoss ship," says Emma. "She sees it for the arachnid horror that it is."

The star starts firing lasers, and everyone looks on in horror – except Donna's friend Alice. "The fact that the thing's still on Donna's back is very creepy – particularly as her friend is clearly aware of and terrified by it," says Emma.

Without quite understanding why, Donna runs to where the action is, to find a UNIT tank commander ready to fire on the Racnoss. "No mention of Mr Saxon from the soldier who fired the tank, as there was in *The Runaway Bride*," notes Michael.

A body is being stretched out, and it's dressed in a familiar, stripy brown suit. "Oh my Doctor! How can he be dead?" gasps Emma. "Is it because Donna wasn't there to help him?"

"If the Doctor is dead, that explains why there's no Mr Saxon," says Michael. "He never met Martha or went to Maccassairo."

Chris is bewildered. "It's all so weird and anticlimactic, just seeing the body being taken away," he says. "But this Donna didn't know him, so neither do we. But that blonde lady seems to recognise him. Hello Rose Tyler!"

Rose – who has seemingly appeared from thin air – runs to Donna, desperate to know what's happened. "Her accent seems to have changed a bit. I guess it's been a while for Billie," says Will. Rose is being frustratingly vague, and also seems to be able to see the mysterious something on Donna's back. But as swiftly as she arrived, she's off again, leaving Donna utterly bewildered.

The action leaps forward several months, and Donna's getting her marching orders from Mr Chowdry when the whole office shakes. The events of *Smith and Jones* are playing out across town, and the Doctor isn't there to stop them.

"During the hospital abduction, Donna is just an utter cow!" says Chris. "This is the Donna who never opened her eyes to the world. I miss 'our' Donna."

"The ripples from the lack of the Doctor's intervention are growing," says Emma. "Without him in the hospital with the Judoon, Martha doesn't make it!"

There's more bad news on TV that evening. "They killed Sarah Jane Smith!" wails Michael. "Bloody hell. All the kids too. This feels so serious," he says, gravely.





"Sylvia's lost all her fight, and is being forced to sing *Bohemian Rhapsody* for fun." -MICHAEL

All this barely registers with Donna until she heads off to get chips and again comes face to face with Rose. "I like how Rose is going all Eighth Doctor on us, dropping huge hints," says Chris.

"She seems to know what the real timeline should be," says Emma, "so I wonder if her universe is unaffected and experiencing odd ripples as a result?"

Rose isn't about to reveal anything, other than the fact that Donna and her family should make sure they're not in London next Christmas, presumably because she knows a certain doomed starliner will be crashing into Buckingham Palace. So the Nobles end up crammed into a tiny room in a luxury hotel, courtesy of a winning raffle ticket Donna pocketed on the day she lost her job.

"They're a very close family, aren't they? Donna and Sylvia in the same bed, Wilf on the sofa," says Michael. No time for a lie-in, though, as the latest doom-laden news broadcast brings news of the *Titanic*'s shock comeback. As the hotel's occupants watch a mushroom cloud rise from London, a maid only has eyes for Donna.

"The maid's pointing is a wee bit comical," chuckles Chris. "Sorry, but I can't take that seriously!"

"I think the glimpses of the thing on Donna's back are really creepy," says Michael.

Will nods. "The little hints – a something. Very MR James."

"Blimey, the scale of the fallout from the *Titanic* crash is massive!" gasps Emma. "I wonder if Max Capricorn survived?"

With London destroyed, the Nobles are shipped North, where a grim fate awaits. Leeds.

"This is epic," says Will. "And there's naught wrong with Leeds, I lived there for seven years," he tuts.

"It's bleak – packed into houses with other refugees," says Emma. "Just like in *Last of the Time Lords*."

"Sad thing is, the world might be safer if Harold Saxon was Prime Minister," notes Will. "But he's still sitting in a laboratory in the far future and doesn't know who he is."

"Well. These are some, colourful, characters," says Michael, as the Nobles meet their new housemates, the Colasanto clan.

"Rocco is played really well by Joseph Long," says Chris, "but I can't help but think of him as a much friendlier version of Pop from *The League of Gentlemen*."

Wilf's keeping his chin up. After all, there's £50 billion of aid money on its way from America, right? Erm...

"60 million people turned into fat?" says Emma, as Trinity Wells delivers the latest grim tidings.

Michael is feeling smug. "Well, we did say the Adipose should have gone to America when we watched *Partners in Crime*, didn't we?" he says.

All this is taking its toll on Sylvia, thinks Emma: "It's such a marked contrast to how Martha's family pulled together in similar circumstances."

"This scene is heartbreaking. She's lost all her fight," says Michael. "And is being forced to sing *Bohemian Rhapsody* for fun! This really is terrifying." He shudders.

"Now we've got ATMOS!" says Chris, throwing up his hands in despair. "And the Torchwood team are all dead!"

"At least it's not all bad, this future," says Michael. Just when it looks like things couldn't get any

worse, Rose turns up again to tell Donna that she's going to die.

Michael sighs. "Thanks a bunch, Rose!"

"Now they're taking foreigners off to 'labour camps,'" says Will, gravely. "The world without the Doctor is about as awful as it could be."

"Oh Bernard Cribbins, you've got me crying now," sniffs Chris. "In writing this scene, Russell T Davies just introduced the scariest bit of the tale so far. It wasn't anything to do with aliens, but something that could actually happen..."

"Jacqueline King is just as terrific as Bernard Cribbins and Catherine Tate," says Will. "'S'pose I've always been a disappointment.' 'Yeah'. One devastating word."

It's night time, and Wilf's up the hill.

"I love this evocation of the Donna and Wilf scenes back in *Partners in Crime*," says Michael.

Wilf wants to show Donna the constellation of Orion, but she can't see it. The stars are going out, and Donna finally realises what she has to do. Suddenly, Rose is standing there.

"Has she been sitting behind Donna and Wilf the whole time?" asks Emma.

"She appeared just around the corner and walked up," says Will. "Bit of exercise."

"Oh UNIT, and the TARDIS! Hoorah!" cheers Emma.

Rose is still being Mrs Mysterious, much to the bemusement of UNIT's Captain Magambo – and Will.

"'Causal Nexus? You insult my intelligence.' As the Master said in *Logopolis*," Will says.

"I like how, even in a bleak future timeline, the novelty of 'bigger on the inside' still evokes such a joyous reaction," says Chris, as Rose encourages Donna to go inside.

"The dying TARDIS makes me sad," says Michael.

"How beautifully shot." ▶



Rocco Colasanto:
"It's pot luck!"

◀ "The whole thing is," agrees Will. "The direction achieves so much but doesn't draw attention to itself. The director, Graeme Harper, has done a cracking job."

The TARDIS may be dying, but UNIT has managed to salvage enough to show Donna what's been on her back all this time.

"Donna looks so lonely in the centre of the mirrors with the beetle," says Emma. "Shame it's not a very good prop, although those noises are enough to raise the hackles."

Rose tells Donna that her change of direction is what changed the world.

"Poor Donna, refusing to accept she might be important," says Michael. "She's been brought really low."

"Catherine Tate is smashing this episode like a pro," says Chris with admiration. "You feel so bad for Donna, yet you can see the tiniest glimpse of 'our' Donna in there too."

"I like seeing Rose in charge," says Michael, as she explains the plan to send Donna back in time and change her own direction.

"Oh Rose, what are you doing to poor Donna?" asks Chris. "This is properly upsetting."

"Donna's hoping she won't have to die is an amazing scene," says Michael. "The music builds, then cuts dead as she realises."

Donna is zapped into the past, but she's in the wrong place, so is going to have to leg it to get to herself before she turns right.

"Oh, the tension is fantastic," marvels Michael. "Donna's never been keen on running. Then she realises how she saves the world. Dark stuff!"

"Which idiot at UNIT thought it was a good idea to put a cover on the watch?" asks Will, as Donna struggles with the UNIT gadget. That's the least of her worries, as she realises the sacrifice she'll have to make to save the world and steps out into the path of a lorry.

"Oh Donna, you brave, brave girl," says Emma, quietly.

"Now this," says Will. "Forget Daleks. Forget Cybermen. This. This is a hands-over-the-mouth, hiding behind the sofa moment."

"Rose must be getting used to changing time and waiting by a road accident victim. It's just like poor Pete Tyler," says Michael, as Rose appears by Donna and whispers just two words as she closes her eyes.

Back in the car, the other Donna realises there's been an accident, and there's only one way to avoid it. She turns left.

In the Fortune Teller's tent, Donna is breaking free and the terrible Time Beetle falls to the ground, dead. The Fortune Teller is terrified.

"What are you? What will you be?" That's ominous," says Michael.

Much to Donna's relief, the Doctor is still alive, and is soon trying to work out what's happened.

"Ooh, the Trickster gets a mention," says Will.

"So he was involved!" adds Chris.

Donna's memory of her other life starts to surface, and she can remember a blonde girl, telling her just two words.

"BAD WOLF!" screams Michael. "Oooh, thrills all the way up my spine. And it's everywhere!" he whoops, as we see every sign, poster and banner



"Forget Daleks. This is a hand-over-the-mouth, hiding behind the sofa moment." - WILL



One of the Trickster's brigade...

now bears the terrible legend - even the famous police box sign.

"Best. Two words. Ever," says Will.

"Such a clever twisting of the iconography of the show," says Emma. "I've got chills - beautiful editing, building the tension to the Bad Wolf reveal. What a brilliant set-up to something that's clearly going to be bigger than anything we've seen before."

Will is jumping up and down in his seat. "What a cliffhanger. I'm in bits," he says. "That was fantastic."

Harrowing and dramatic. It's all about the Doctor not being there but, you don't even feel he's missing - Catherine Tate carries the whole thing brilliantly, and it's a great return for Rose. Has there ever been a more female episode of *Doctor Who*? Brilliant stuff."

"It does something we don't see that often in the series," says Chris, "a glimpse of what could have been or what should have been. It felt like a lovely companion-piece to *Inferno*. It's really got me geared up for the finale!"

Michael is grinning. "Let there be no doubt. I loved *Turn Left*," he declares. "A fantastic use of the Doctor's absence, and a pulling of threads from the rich history of the show since it came back in 2005. It made my fanboy senses tingle all over, and also managed to show how brave Donna can be under any circumstances. And next time, everything, ever! This is going to be a hell of a season finale." **DWM**

In issue 479, the Time Team will be watching *The Stolen Earth*, and in issue 480 they'll be moving onto *Journey's End*. Email your thoughts on these episodes to dwm@panini.co.uk or send them to the postal address on page 13.

AND YOU SAID...

BLAINE COUGHLAN: The ongoing theme of Donna proving a disappointment to her mother who only ever seems to criticise is skilfully developed from earlier stories, and brilliantly sets up elements in the season finale and Donna's final fate.

GRAEME CATNACH: *Turn Left* lets us into another secret about the Doctor...he exaggerates. In *Voyage of the Damned* he asserts that when the *Titanic* goes down it'll wipe out life on Earth....in fact it 'only' wipes out London...

STEVE HIGGINS: The moment when Wilf and Mr Colasanto salute each other could have been overly melodramatic, but the actors really sell the moment and successfully make us feel the consequences of what's happening. It brings a tear to the eye.

MARK HOLDING: The scene of the Colasanto family being taken away to a 'labour camp' from the streets of Britain is possibly the darkest moment ever in *Doctor Who*, speculating that even modern society could be driven to repeat the atrocities of World War II.

MATT ANSON: Catherine Tate gives one of the all-time best *Doctor Who* performances. In the monologue where she is about to be sent back in time, she perfectly portrays fear, anger, sorrow and, ultimately, hope.

DAR LOCKETT: The idea of a universe without the Doctor is just awful, and scarcely worth thinking about... or maybe it is. Wouldn't that make a great spin-off? A show where all the companions have to pick up the slack fighting aliens and invasions in a Doctorless reality?

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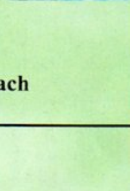
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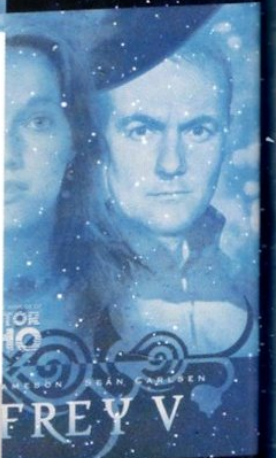
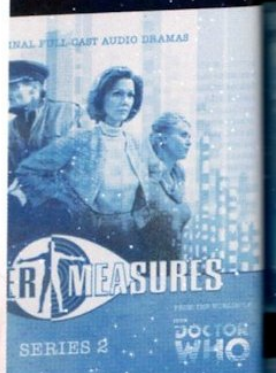
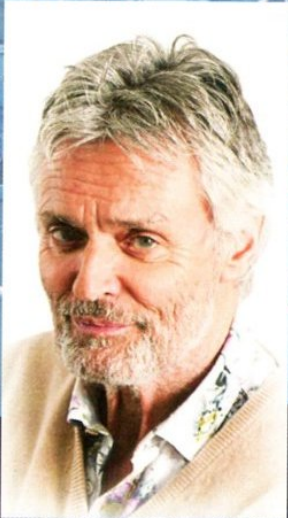
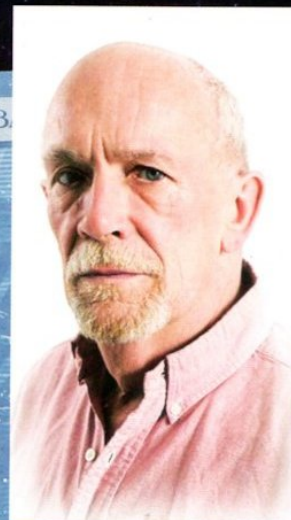
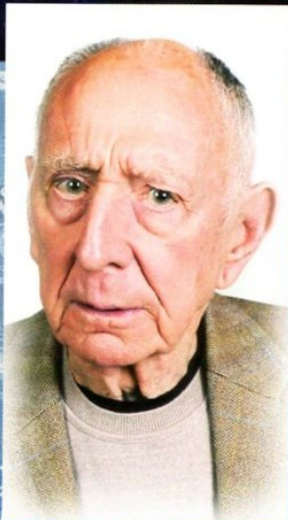
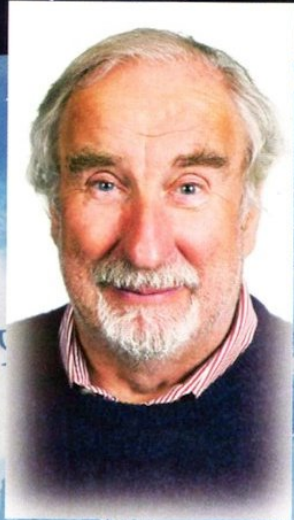
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WHEN WORLDS COLLIDE...

To mark its 15th anniversary, Big Finish has produced an epic, decades spanning audio adventure featuring some of its most popular characters...

FEATURE BY **MARK WRIGHT**



CHRISTOPHER BENJ



It doesn't have any visuals, certainly, but in terms of a story, it's a thumping good story. It's a very good continuation of the canon, the advantage being, of course, we have access to the whole of the product that is *Doctor Who*. We've enjoyed ourselves immensely. I hope there will be more."

So said Colin Baker in March 1999 in *Talking 'Bout My Regeneration*, a cover-mounted documentary CD that came with issue 279 of this very magazine. DWM had been invited behind the scenes on the recording of Big Finish Productions' *The Sirens of Time*, which was released in July 1999. This momentous adventure, uniting the Fifth, Sixth and Seventh Doctors, began a range of original *Doctor Who* audio dramas that has expanded to include the Fourth and Eighth Doctors and numerous spin-off ranges. Overall, there have been several hundred *Doctor Who*-related Big Finish audio releases. 15 years later, and DWM has been invited back...

"It's the people, all the people," says Colin Baker in March 2014, almost 15 years to the day since recording *The Sirens of Time* - what's a couple of

weeks between friends? "And you don't have to learn it! I've never yet read a Big Finish script at the end of which I've thought, 'Yeah, that was all right...' It's always been another goodie!"

As enthusiastic and ebullient as ever, Colin is at Moat Studios in London's Ladbroke Grove, recording *Second Sight*, the final adventure of *The Worlds of Doctor Who*. Sitting in another corner of the greenroom we spot Louise Jameson, and we are told that Lalla Ward and Richard Franklin are in the studio recording a scene. Where else but at a Big Finish recording could you be in the company of the Sixth Doctor, Leela, Romana and Captain Mike Yates?

But just what is *The Worlds of Doctor Who*?

"It all came from an idea I had to tell one story

through different time periods, using the different characters in our *Doctor Who* spin-off ranges, explains producer David Richardson. "I presented the pitch to our executive producers Jason Haigh-Ellery and Nicholas Briggs, that we'd begin with *Jago & Litefoot* in the 1890s, work through to *Counter-Measures* in the 1960s, shift to a third set of characters in a different time zone, then come into the present day with the Sixth Doctor and the *Gallifrey* team. I began work, and only then did we realise that it coincided with our 15th anniversary - hence the really beautiful Special Edition packaging."

Justin Richards was drafted in to shape the overall story of *The Worlds of Doctor Who*, and he subsequently wrote/co-wrote three of the four

"I've never yet read a Big Finish script and thought, 'That was all right...' It's always a goodie!"

COLIN BAKER

The WORLDS of Doctor Who

stories. "I went away and came up with an idea that I thought would progress through," says Justin, "but didn't have too much dependency between the four episodes. It didn't need to have any ongoing characters at all, although it turns out we've got a villain that does crop up in three out of the four stories."

More on that villain later. For anybody not familiar with Big Finish's spin-off ranges, we ask David to briefly sum up the appeal of each range featured in *The Worlds of Doctor Who*. "They are a series of beautiful contrasts. *Jago & Litefoot* is an old-fashioned, fog-shrouded Victorian mystery that centres on two utterly delightful period characters. *Counter-Measures* is a slick, exciting action drama about a top-secret group of government investigators in the 1960s. The Vault and UNIT strand focuses on a military crew in the present day that are entrusted with confiscated dangerous artefacts, and the *Gallifrey* segment is represented by the contrasting personalities of President Romana and her bodyguard, the savage warrior Leela. The Sixth Doctor, of course, needs no introduction!"

"They are very different," agrees Justin. "I was glad I'd written a *Counter-Measures* before, as it is quite a different mind-set and different time period – although we have put *Jago & Litefoot* into the 1960s, and have talked about if *Counter-Measures* ever gets to 1968, would they meet Jago and Litefoot – which would be interesting. It would be quite a meeting of minds! *Counter-Measures* is a very different sort of series, it's much more grounded in science, and *Jago & Litefoot* you can get away with the supernatural provided there's some explanation, whereas *Counter-Measures* is much more grounded and much more political."

"I think it's to do with an environment that's fully developed. So if it's an environment like Victorian London or 1960s London, then a lot of that background development is done and the characters can shine within that. Whereas *Gallifrey* – and the Vault, to an extent – there isn't a sort of defined character set, because it's set against a background that has to be developed in parallel with the characters. So there's a tension there."

With Big Finish producing such a wealth of adventures within the *Doctor Who* universe, could a listener unfamiliar with the various spin-off ranges dive into *The Worlds of Doctor Who*? "Absolutely," says David. "Each world is clearly defined, and none of the stories bring baggage from other episodes. The listener journeys through these different spin-off series with Rees."

Rees is the sinister villain at the heart of *The Worlds of Doctor Who*, a stage mesmerist who encounters Jago and Litefoot in the opening instalment of the box set. "It's been great, travelling through the ages," smiles Jamie Glover, who plays Mr Rees. "Being a character that takes over other characters has been great fun. I've certainly been given an inch and taken a mile. It's always more fun playing the villain..."

"Jamie was [director] Lisa Bowerman's idea," reveals David,



The *Counter-Measures* cast (from left): Pamela Salem, Hugh Ross, Simon Williams and Karen Gledhill, with Sinead Keenan and Rory Keenan.

"and he is brilliant casting – we started recording five days after *An Adventure in Space and Time* aired, so it was a little surreal having him in the studio so soon."

An Adventure in Space and Time was Jamie's first brush with *Doctor Who*, in which he played actor William Russell (who had played original companion Ian Chesterton) in Mark Gatiss' drama celebrating the early years of *Doctor Who*. Jamie is delighted to discover that his screen alter ego is a Big Finish regular. "Oh is he? I didn't realise that. It felt like very big shoes to try to fill." What about the notion of perhaps playing a young Ian Chesterton opposite William Russell in a future Big Finish production? "Suggest that to David. Wouldn't it be fun?"

"There's something rather interesting on the cards," teases David later. "It's not that, but something slightly, vaguely similar. I can't say more!"

"In the first one, I was conscious that I didn't want Jamie to play it villainous," reveals Lisa Bowerman, who directed the *Jago & Litefoot* segment of *The Worlds of Doctor Who*. "There's a time when you need to make that character ambivalent enough, to think is he good, is he bad? It's the start of his storyline."

Justin agrees. "When you go through the series, Rees is quite a tragic figure, a victim of circumstances to a large extent, so it's good to get that nuance in there."

"He's a spectral presence, which is fabulous," continues Jamie, who

has thoroughly enjoyed his Big Finish experience, especially working with Christopher Benjamin and Trevor Baxter on *Jago & Litefoot*. "They were like an old music hall double act, they really are completely in synch with each other. Delightful, really delightful. Everyone has been very welcoming, but it's also nice to play someone who seems to move through the cracks of these different worlds, he slips around corners. And seeing the different styles of these various series – it's a big world, isn't it?"

A few weeks earlier, DWM took a trip back in time to spend a day with Jago and Litefoot (see box out, right). Director Lisa Bowerman also plays tavern owner Ellie Higson in that series, but her association with Big Finish goes back even further than *The Sirens of Time*, having played Professor Bernice Summerfield since 1998. It's a role she still plays for Big Finish to this day, so is perhaps best placed to tell us how much things have changed in the intervening years...

"I remember when I auditioned [for Bernice] for Nick Briggs [Big Finish's now executive producer] in a room with a microphone strapped to an uplighter," she recalls. "I thought 'God almighty, what's this? A couple of fanboys with a Casio recorder!' Then we were in this flea-ridden place in Elephant and Castle with one microphone in the middle of a room, and the very brilliant Alistair Lock recorded the whole thing with a DAT machine. I thought this is going to sound shocking. When I got the complimentary copy, I was staggered. Now obviously technology has come on enormously since then."

Similarly, Justin Richards has been contributing to the *Doctor Who* range since writing *Whispers of Terror* for the Sixth Doctor, which was only the third *Doctor Who* release back in 1999. "I can't believe it was 15 years ago. When I was writing *Whispers of Terror*, I had no idea what I was doing! I'd never written audio before. I thought it'll come out and people who know more than I do would come out



Jamie Glover is the sinister Rees.

"I've been given an inch and taken a mile. It's always more fun playing the villain..."

JAMIE GLOVER

and say 'this is the sort of thing they were doing in the 1950s.' But they didn't!

"The other thing I had no idea about was timing. We now know what word count will fit a CD. Back then, there were no clues, it was, 'read it back, and when it's about the right length, we'll see how it does.' I got halfway reading through Episode One of *Whispers* out loud, and it was already 45 minutes!"

Considering that, 15 years on, Big Finish now produces such a phenomenal output of top-drawer *Doctor Who*, what's the secret of maintaining the high quality threshold, including *The Worlds of Doctor Who*? "We're very careful to have the right people in the right jobs," answers David, as Big Finish's overall line producer. "A great production is the alchemy of writer, script editor, director, cast, sound designer and musician working with the producer. We make a lot of audio productions – not just *Doctor Who* but *Blake's 7*, *The Avengers*, *Survivors*, *The Omega Factor*, *Pathfinder* and many more – but we have a number of really talented people working across all of those things. The secret is finding the right people."

From the very beginning, those 'right people' seem to have been keen to sign up and work with Big Finish, starting with Peter Davison, Colin Baker and Sylvester McCoy on *The Sirens of Time*. Since then, more Doctors and companions have returned to reprise their original TV roles. Today's *Worlds of Doctor Who* recording is no exception.

"They bring an amazing degree of professionalism, skill and care," reflects David on the work these much-loved actors bring to Big Finish. "I find it wonderful, that having played these parts for decades they still care enormously – the legacy of *Doctor Who* is hugely important to them. They never give less than one hundred per cent, and that places a responsibility on the production team to give them the best scripts possible."

Sixth Doctor Colin Baker has been happy to support Big Finish from the very beginning. "I love Big Finish and they have been very supportive of me," he tells *DWM* as we catch up during a break in recording for lunch. "We've kind of championed each other. Right from the very beginning I saw it for what it was and I think they've responded to that. The standard of the scripts is unfailingly a cut above. I would say that the majority of Big Finish stories are better stories than the ones I had on television."

"I always love working for Big Finish," says an equally enthusiastic Lalla Ward. "Audio is wonderful to do anyway, working with people with whom you've worked before so you have a kind of shorthand."

"Big Finish is not just a money-making concern," adds Lalla's *Gallifrey* co-star Louise Jameson. "It's absolutely a labour of love, and that, I think, really shows in the work. There's a real passion. What a fantastic programme to have been part of. *Doctor Who* has taken me all over the world, and that's been brilliant, but it wasn't really until 23 November last year that I tapped into what an iconic, life-changing experience it is for loads of people."

"It's one thing to keep connected through conventions," continues Lalla, "but I think actors connect best when they're acting. So when you're doing Big Finish you are acting together, which is what we're all trained to do, what we all hope we're good at, we thrive and bat off each other, better than perhaps any other way."

Louise agrees. "These relationships and characters just continue and develop. It's such a shame that *Gallifrey* has finished now. I love the one where Lalla and I have to swap personalities. She had to become Leela and I had to become Romana and that was such fun to do." ►

VICTORIAN GENTLEMEN

Henry Gordon Jago (Christopher Benjamin) and Professor George Litefoot (Trevor Baxter) first entered the worlds of *Doctor Who* on television in *The Talons of Weng-Chiang* alongside the Fourth Doctor. 37 Years later, they now star in their own highly successful spin-off series and kick off the first story of *The Worlds of Doctor Who* in *Mind Games*. *DWM* caught up with the infernal investigators during a break in recording of their latest series, along with director Lisa Bowerman...

Hello chaps. What's the joy of making *Jago & Litefoot*?

CHRISTOPHER: "Well, it's meeting Trevor..."

TREVOR: "It's the continuing exploration of character. It's given us an opportunity to delve deeper into what we had in *The Talons of Weng-Chiang*, and it's given us the opportunity to extend the emotions and the interests of the characters."

LISA: "We've also been extremely lucky with the writers..."

T: "That's it, it's writer-led. We interpret what they've written, and they know what they're dealing with because they know the material."

L: "There's an incredible team behind it. When David Richardson and Jason Haigh-Ellery came up with the idea of doing [*Companion Chronicle*] *The Mahogany Murderers*, it was a bit of a leftfield idea. But within about 15 seconds, David and I looked at each other and thought, 'Well, this is a no brainer, isn't it? If we don't get these two back, we're stupid!'"

T: "There we were, sitting there with that charming modesty of character."

C: "Why didn't we hold out..."

T: "...for much more money? Especially as I've been paid... have you been paid for this lot?"

C: "No."

T: "Oh my word... I didn't even have to come!"

C: "I just like to help them out a bit."

Chris and Trevor, before Big Finish reunited the pair of you, you hadn't seen each other since making *The Talons of Weng-Chiang*...

C: "Yes. And once this finishes, that'll be the end of it. (laughs)"

T: "It felt strangely natural."

C: "We just fell straight into it."

L: "They hit the ground running. I remember you didn't want to see your original performances."

T: "Lisa asked if we wanted to see the original story, and we said, no. Just in case we thought we weren't very good! It just felt very natural."

C: "In no time, as well."

T: "That's actors for you. You don't see somebody for 30 years, and you meet them in the street and the years just peel away."

C: "I think that's why we call each other 'darling' because we can't ever remember our names!"

T: "Quite right! It's certainly not affection!"

L: "We haven't quite got to that stage!"

T: "Hello, darling!" And I'm thinking: who the hell is this?"

L: "These two are theatrical gold and that's why I think also that the Big Finish writers have hooked onto that. It's not just the strength of the characters that Robert Holmes created, it's the strength of the actors. It's a golden combination of writing and actors."

T: "I know Christopher and I would want to make a joint compliment to Lisa, who is an absolutely brilliant director. We never query a note, she's always right. You might think 'I've got away with that,' but you can be certain you haven't!"

C: "She's about the only director who doesn't make me think I'm hopeless!"

All three of you have attended conventions. Is it nice to see the fans' reaction to *Jago & Litefoot*?

C: "It's always nice, and very touching that people enjoy it so much, I think it's wonderful. It helps us a lot. It makes it worth doing."

T: "They take a really intelligent interest in the series. I think fans are always mocked slightly – not by us – by the world, so it's a great joy to find out what an intelligent interest they take in it – and us."

L: "Of course, the people

we meet at conventions represent a small proportion of the people who are listening to the series."

After eight series, with at least two more planned, is it gratifying that *Jago & Litefoot* is such a fondly regarded spin-off from the worlds of *Doctor Who*?

C: "It's great."

T: "Very good."

L: "I'm like a kid in a sweetshop."

T: "Christopher's the humbug, and I'm the pear drop."

L: "Coming soon from Big Finish: *Humbug and Pear Drop!*"

And in *The Worlds of Doctor Who*, you have Jamie Glover as Mr Rees...

L: "Yes we did! Is it not extraordinary that a programme like *Doctor Who* can generate all these little branches and acorns of ideas?"

C: "Oh yes..."

L: "I'm quite proud of that, I was the one that came up with Jamie's name for Rees."

C: "You come up with most of them."

T: "One of the other things is the excellence of the other actors they get. They're always first rate."

L: "The advantage of having these two gentlemen in the leads is that the moment you say their names, people go 'Oh yeah!'"

T: "Oh how nice!"

L: "To have inherited two such brilliant actors, they are the lynchpin in the middle of this series. For me, creatively, it's my favourite series."

And you're happy continuing your infernal investigations?

L: "I wait for the phone to go. If it rings, it rings. If it doesn't..."

T: "Oh yes! It's a deep commitment."

C: "I'm just saving myself for the afternoon's recording. (laughs)"

T: "The joy of working with an artist of such dedication!"

L: "Where would we be without them? I am devoted heart and soul to this series, I love it."



Lisa Bowerman with Trevor Baxter (left) and Christopher Benjamin (right).

The WORLDS of Doctor Who

WORLDS MAP

A Guide to The Worlds of *Doctor Who*

MIND GAMES by Justin Richards

Henry Gordon Jago and Professor George Litefoot investigate disturbances on the streets of Victorian London – how are they connected to stage mesmerist Mr Rees?

THE REESINGER PROCESS by Justin Richards

The consequences of Jago & Litefoot's encounter with Rees are felt in the 1960s. What is the Reesinger Process and who is behind it? The Counter-Measures team investigates.

THE SCREAMING SKULL by Jonathan Morris

Disgraced UNIT soldiers Matheson and Sato are called back into service by Mike Yates when the UNIT vault is locked down. But what enemy are they facing?

SECOND SIGHT by Mike Maddox and Justin Richards

The Sixth Doctor, Romana, Leela and Yates come together in a final battle with the powerful Rees on present-day Earth.



years time, discussing Big Finish. "There's certainly no shortage of ideas, and just when we think we've done everything to surprise people, another idea pops into our heads, and then another and another. This time next year we will be back, discussing something rather lovely – another special release, in deluxe packaging, which will turn heads I'm sure."

Are moments like the award for *Dark Eyes* and on-screen mentions of the Eighth Doctor's audio companions in *The Night of the Doctor* a vindication for all the struggles and sheer hard work of Big Finish over the last 15 years?

"Oh definitely," David smiles. "I find it utterly wonderful how supportive both Steven Moffat and Russell T Davies have been to Big Finish – that while making this TV show that is a massive worldwide brand, they have taken time out of their crazy schedules to acknowledge Big Finish on screen, or in interviews or even in the kind, supportive emails they send. I think that's amazing."

"The *Dark Eyes* award win was wonderful, and I felt especially pleased for Nick Briggs, who has worked for the company since the first day of these 15 years. He was really modest and let us all share in the glory, and let Jason walk off with the actual award, but it's a huge acknowledgement for him because he wrote, directed and produced the first *Dark Eyes*. It was his award."

As Colin Baker prepares to step back into the worlds of *Doctor Who* to record the Sixth Doctor's final confrontation with Mr Rees, it seems right to give the last word to somebody who was there at the very beginning of Big Finish's *Doctor Who* range...

"I can't believe Big Finish has been going for 15 years," Colin reflects. "There is the awful possibility that it won't go on forever, and I so desperately want it to. Because coming in here to these studios with all the Big Finish folk, it's lovely. It's like an extended family, and it's getting bigger by the minute." **DWM**

The Worlds of Doctor Who is available this month from www.bigfinish.com priced £40/£20 on CD/download.

For Lalla, working on *Gallifrey* has been one of her Big Finish highlights. "I'd never worked with Louise before, and we are so different in every way – both our characters and ourselves – and I think because of our polarity of personalities, we just bat off each other very, very well. I hope she feels that way, because I certainly do."

And what of today's Doctor? "I love working with Colin," says Louise. "I've worked with Colin quite a lot outside of *Doctor Who*. We play husband and wife quite regularly! And I just think he's a consummate performer. He's talented, and professional and funny and intelligent and... and he can be curmudgeonly, but he sends himself up endlessly."

"Colin said today in the middle of recording that 'I've always liked Romana, she's always so bad tempered,'" shares Lalla. "The trouble with Romana is that she doesn't suffer fools gladly, and God knows, one has to face the fact, there are plenty of them in *Doctor Who*!"

Colin is more than happy to return Lalla and Louise's compliments. "Today is great because it's working with two of my favourite people in *Doctor Who*, which is Louise and Lalla, and of course Richard Franklin, although I don't know Richard as well as I know Lou and Lalla. In very different ways they embody everything I like about *Doctor Who*. And people, as well."

"Lou is one of my best friends in the business. She's just such a good, grounded person, and Lalla has the wonderful intellect and acerbic wit that I love, and she's bright as a button. Romana's a great character. What's nice is that each different companion brings out something different in my Doctor, as people do in relationships. It keeps it fresh."

For many, Colin is the definitive Big Finish Doctor, and the actor is forthright and honest about why he thinks the Sixth Doctor has blossomed over the last 15 years. "The brilliant thing, of course, about my Doctor, is you no longer have to look at me. All you have to do is listen to me talk, so the costume and my own persona are no longer relevant. It's all in the voice. I think the danger of writing for my Doctor, for people who don't quite get it, is they write for the costume not for the developed persona of the Sixth Doctor. Now the

costume is an irrelevance. In the first year of the television series, it was linked directly to the post-regenerated Doctor. It subsequently became just what he wore, and I am on record repeatedly saying that, I think this whole thing about what the Doctor wears is a distraction."

With the business of lunch attended to (as is customary, everybody agrees – it was legendary), cast and crew gear up for the final afternoon of recording on *The Worlds of Doctor Who*. This seems a good moment to reflect on the past – and future – of Big Finish...

Lalla Ward: "It's sort of coming full circle. I think we all knew that *Doctor Who* had this special place in the hearts of the people who love it. I think that, certainly for me, Big Finish, has been the loveliest way to keep it going. I would not particularly have wanted to do any more television, but I love doing audio. The sort of family feeling of Big Finish and just the sheer delight of all the people concerned that are so lovely to work with and look forward to."

Louise Jameson: "I write, I direct and perform [for Big Finish], and have branched out into other series. It's the start of Act 3!"

Justin Richards: "We might be here at 50 years of Big Finish. It's been nice working on this box set, to see how different the spin-offs are and the thread of *Doctor Who* that runs through them, even ones without the Doctor. It's called *The Worlds of Doctor Who*, and they are very different and distinct, but they are all worlds in the same universe."

Colin Baker: "I'd like to do 50 years of Big Finish. 35 years from now I'll be 106, so that's not going to happen. But you never know!"

For David Richardson, who overlooks so much of Big Finish's adventures through the *Doctor Who* universe, his work is clearly a labour of love. "For me, it's much more than a job. It fills most waking hours, and often some hours when I'm asleep too. I work every weekend, I take Big Finish away on holiday with me, and I still think of it on Christmas Day. It's introduced me to so many remarkable, lovely people, whose talent makes me look much cleverer than I really am."

"I truly hope so," is David's eager response when asked if we could still be here in another 15

"Romana doesn't suffer fools gladly - God knows, there are plenty of them in *Doctor Who*!"

LALLA WARD



Jamie Glover with (from left) Daphne Ashbrook, Yee Jee Tso and Richard Franklin.



From left Jamie Glover, Lalla Ward, Colin Baker, Louise Jameson, Stephen Critchlow and Helen Goldwyn.

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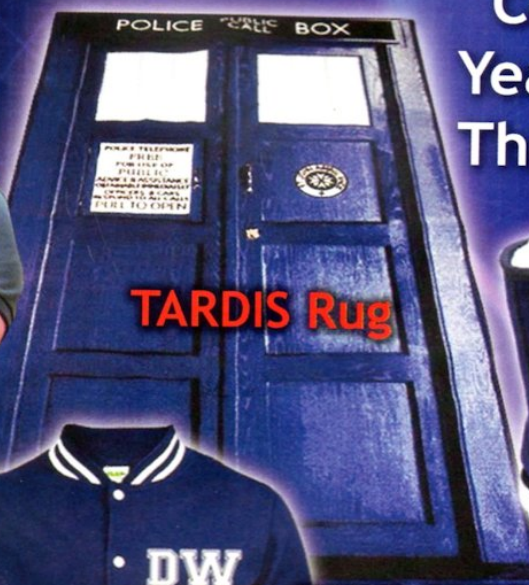
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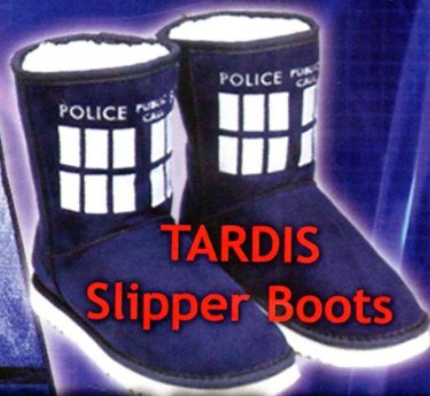
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THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

TELEVISION

Deep Breath

As the Twelfth Doctor begins his travels, what have we learned about this new, fiercer character in his first four adventures...?

TV EPISODE REVIEWS BY GRAHAM KIBBLE-WHITE

TELEVISION BBC One

STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Neve McIntosh (Madame Vastra), Catrin Stewart (Jenny Flint), Dan Starkey (Strax), Peter Ferdinando (Half-Face Man), Brian Miller (Barney), Graham Duff (Waiter), Michelle Gomez (Missy) Matt Smith (the Eleventh Doctor)

WRITTEN BY Steven Moffat

DIRECTED BY Ben Wheatley

FIRST BROADCAST 23 August 2014

Your DWM reviewer was at the London preview screening for *Deep Breath* on 7 August. Although he didn't share chips with Peter Capaldi, afterwards, among the hurdy gurdy and pressing of hands on shoulders, he did manage to exchange a few words. "Now you've seen yourself on screen and signed hundreds of autographs, can you finally believe you're the Doctor?"

Shining TARDIS blue, Mr Capaldi's eyes locked on. "I've always been the Doctor."

That is the loudest chime in this adventure. When the Doctor's family unit – or ersatz UNIT family – of Clara, Jenny, Strax and Vastra gather around him at the start of the story, and the lizard lady sighs *à la* Alistair, "Here we go again", it's more like, "Here we are at last." As if, over the last 51 years, we've seen a sequence of Russian Doll Doctors who have all been removed to finally reveal the Twelfth at their core. On comes the spiralling new title sequence and the treble-heavy *Telstar*-inspired musical update (goodbye counter-melody, and is that a Theremin on the main refrain?). And then it's official. There's the name, followed, more powerfully, by the eyes. Peter Capaldi is the Doctor, and with a passion and lust for it that's tangible.

So much so, his predecessor – who also succeeded in immediately inhabiting that space on his debut back in 2010 – now feels almost an imposter. The lovely scene near the end of the story with the Eleventh Doctor on the phone to Clara is quintessential Matt Smith, recorded during the Matt Smith era. And yet, an hour has passed. An hour with the Twelfth. As a result, the guy on the blower is, like, forever ago. As much as I loved Matt's portrayal (my favourite since the series returned), he's been accessioned to a more passive

spot in my affections. Seems I'm fickle with Doctors. None can be more vital than the current incumbent.

So what sort of Doctor is Capaldi? He's one whom I don't feel would thank us for referring to his this-world counterpart as the more informal 'Peter'. But beyond that, it's hard to truly say. Steven Moffat's story keeps him from us, even at the very end. Where other versions – aside from Patrick Troughton, perhaps – finally come good on their debut with a smile or some reassuring gesture, he remains opaque. Aside from the sheer excitement of having the Eleventh show up to match-make, it also means the new man can stay in the dark. Where the former was almost puppyish, this one's a fighting dog, scooching his backside along your carpet and snarling.

From the off, a sense of rage precedes the Twelfth. Indeed, the story quivers, slightly, as if waiting for him to lose it ("Don't look in that mirror, it's absolutely furious!"). That's maybe because we're all still nursing heat-damage from the incredible Capaldi-eyes in *The Day of the Doctor*. But it's also thanks to the fact there's a massively on-the-nose comparison to be made about this incarnation. Okay. This is going to sound unfancy, bordering on dumb. It's the kind of thing we'd normally tie ourselves up in knots to avoid. But! Here it is! *The new Doctor is a bit like Malcolm Tucker from The Thick of It*.

Right, now that's out there, let's all take a quick break, shake ourselves out a bit...

Better? Then we shall continue, because in fact, there is precedent. Back in 1980, when Peter Davison was formulating his take on the Time Lord, he consulted – as one should – Donny MacLeod and a quorum of teens in the *Pebble Mill At One* atrium. In that session, a youngster famously offered up the thought the Fifth could be "like Tristan Farnon, but with bravery and intellect." By Davison's own account, he stuck with that note, even though there seems to be almost nothing to it. So, like Malcolm Tucker, but with bravery and intellect? (Plus, Z-bombs instead of the F-variety?) It's a reasonable starting point, this fearsome, lonesome man with a long reputation and a rather disdainful take on the human race.

But let's be clear, no-one's claiming that's all there is to his Doctor. It's more like a bass note. Early on, I was also picking up a little *Spearhead from Space*, not just because the newly regenerated Time Lord was darting around in his night attire, but there was



POLICE PUBLIC CALL BOX

"Steven Moffat's story keeps the new Doctor from us, even at the end. For now, the Twelfth Doctor remains opaque."

TELEVISION

THE DWM REVIEW

TELEVISION

◀ also that angular anatomy and slightly calamitous body language. Of course he settles down as the episode continues. We learn he's resolutely alien and catch glimpses of his alien thought-processes ("The question is... have there been any similar murders?"). At the point he's pouring whisky for his discussion with the Half-Face Man – and remember how his previous self couldn't stomach wine? – it's apparent he can also be a proper grown-up. The kids have been left to rumpus while he takes care of business, which, in this instance means either pushing or talking his foe to death, a point left deliciously ambiguous.

Then at the end, most beautifully of all, we also discover this is a Doctor who still needs a friend. In the recent past, the Time Lord's devotion to his companion has sometimes diminished him, particularly when cooing and giggling over Rose. But the joint venture of Moffat's writing and Capaldi's playing lends both a dignity and a nicely contained pathos to the scene when he asks Clara, "Please, just see me." He's older, he's greyer, he's angrier and he's not your boyfriend. But that simple plea, coupled with an endorsement from his boyish prior persona, is enough, and the two pals walk off into the city looking for refreshments. Although there's no handholding or locking of arms, they are together.

We should talk of Clara too, because *Deep Breath* is nearly as transformative for her. Rather brutally so. As if harbouring hostility towards the companion, the story goes to some lengths to trash her slightly too-good-to-be-true demeanour. Her first appearance sees Clara thoroughly dishevelled and from there the indignities keep on coming. Strax throws a copy of *The Times* at her face and embarrasses her by announcing her subconscious contains "deflected narcissism, traces of passive aggressive, and a lot of muscular young men doing sport." We also see what's presumably a flashback to a Coal Hill classroom of teens mocking her *horribly*, and even the Doctor lays in a few blows, calling her an "egomaniac" and joking a hair he's yanked from her head "was the only one out of place – I'm sure you would have wanted it killed."

It could be construed as workplace bullying. But let's call it tough love; tearing a character down so she can be rebuilt. That's first apparent when Vastra demolishes the Doctor-Clara relationship



The Half-Face Man – not someone you'd really like to sit down for a drink with.

'Where once there was exuberance, now there is restraint, something that is reflected in the directorial choices...'

with the remarkably pertinent: "You might as well flirt with a mountain range." It precipitates the finest moment yet for the young teacher, and indeed Jenna Coleman, as she rounds on the Silurian – the Impossible Girl thoroughly ruffled and rather magnificent... Although I can't buy that line: "Just because my pretty face has turned your head, don't assume that I am so easily distracted!" Have you ever heard anyone earnestly describe themselves as "pretty"? Or, if you have, how long did you wait until texting a mutual acquaintance?

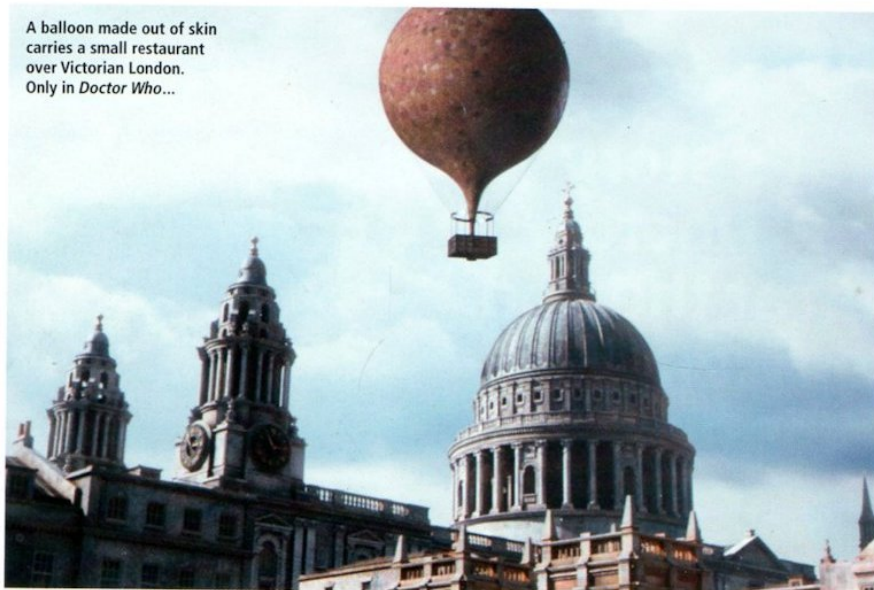
As this rough process continues, we are given other reminders that despite everything, Clara

remains the perfect counterweight to the Time Lord. First she figures out the clue in the newspaper and then, when she and the Doctor are manacled to the banquet of reasonable comfort, she's cued and ready to launch into their escape routine with the sonic screwdriver. It's no surprise that despite her misgivings, when she hears the TARDIS arrive in the final reel, she runs towards it. It's where she's meant to be. However, it's in facing up to the Spanish Inquisition-style threats of death then torture that she supplants her prior 'finest moment ever', and brings us one of the finest companion moments *per se*, with Jenna impressively playing the fear that fuels her bravery. Here is the new Clara burning brighter than ever.

New Clara and, of course, new Doctor. Same old Paternoster Gang. This story means that, unlike anyone else in *Doctor Who* history, Steven Moffat has written two post-regeneration adventures (let's not get into how far along Christopher Eccleston was in *Rose*). Having had to start completely anew with Matt Smith in *The Eleventh Hour*, it's interesting he's layered this one with familiar faces. Whether that's in reaction to the challenges he endured or – more likely – just to switch things up, I have to confess that, contrasted against all these fresh starts, it made me feel the trio have perhaps had their time.

Strax's "mandatory medical examination" of Clara seemed more like a contractual comedy obligation for Dan Starkey, and not of a piece with the rest of the story. Meanwhile Jenny has developed a weird habit for continually showboating her relationship with Vastra, as if it's now a novelty, rather than something that was painlessly assimilated by we viewers back on *Demons Run*. "The wife doesn't like to be kept waiting," says she, tipping us a wink. Yeah, it's fine, we know you're married. "I don't like her, ma'am, I love her." Honestly, Jenny, we get it – this isn't a thing. That coupled with Vastra's new Victorian misogyny, in

A balloon made out of skin carries a small restaurant over Victorian London. Only in *Doctor Who*...



which she endeavours to treat the other female leads as decorative objects, made the whole set-up feel – well – a bit weird. As much as I admire the actors, I'm not sure what the gang is about anymore, particularly as our antisocial Doctor no longer seems to fit into a pack.

I mentioned *The Eleventh Hour*, which makes me feel obligated to come up with a judgement on how *Deep Breath* compares as a story. Doctors aside – because Smith and Capaldi both brilliantly find their own at speed – the Twelfth's intro doesn't have such a large engine powering it. Where the *Hour* was a head-down roar to the end credits, this one lingers in places. Yes, it's front-loaded with a dinosaur who acts like a fairground barker, promising more visual thrills to come, but that's not how it goes. This is a more cerebral, talky piece, showboat scenes being the discursive ones – Clara and Vastra, Clara and the Doctor in the restaurant, the Doctor and the Half-Face Man in the escape capsule. Even our hero seems intent on underselling the novelties of the plot, telling us on a couple of occasions he's seen it somewhere before.

Where once there was exuberance, now there is restraint, something that is reflected in the directorial choices. Although the production is helmed by Ben Wheatley, best known for his cinema work, it is a very televisual style, told mostly in close-ups. We see the Doctor's rooftop dash and tumble only in bits, and when he hangs underneath his foe's ascending restaurant booth (only in *Doctor Who*), we aren't rewarded with a long-shot capturing the full legs-dangling jeopardy. This is all heads and shoulders. The initial tyrannosaurus money-shot aside, the sequence that comes closest to showing off is an intimate one, when Clara is struggling to hold her breath. Red and yellow blurs stripe the screen like the onset of an ocular migraine and she falls in slow motion to the floor... Lights out, everyone.

When it debuted on BBC One, *Deep Breath* aired further into the night than any first-run *Doctor Who* story in recent times. *Further into the night*. That's where this series seems bound. Here's a solid indication: "Where are we going?" asks Clara in the season trailer. "Into darkness," replies the Doctor – and towards that point, he guides his flight. Will this be deeper, bleaker, maybe even more grown-up *Doctor Who*? With a leading man who isn't guaranteed to keep us safe? It's exciting not knowing, isn't it?

"Now you've seen yourself on screen and signed hundreds of autographs, can you finally believe you're the Doctor?" No, that is not the question. That is not where we start. The question is: Can we now finally believe Peter Capaldi is the Doctor? Because he has been all along. He staked his claim on the show in the 60s when he drew his first Dalek, and again in the 70s writing essays for the ambitiously titled *Doctor Who International Fan Club* magazine (one wonders if on his recent World Tour, he secretly imagined himself an emissary for that publication). And in consenting to his first chat with *DWM*, he apparently described it as the interview he's waited his whole life to give. So yes, he's the Doctor. And a very special one – a man who's living his dream. Living all our dreams, really.

If unusually dark days do lie ahead for the new Time Lord, we can rest assured they will be illuminated by that passion and excitement. And even that anger. "I'm the Doctor, I've lived for over 2,000 years and not all of them were good. I have made many mistakes, and it's about time I did something about that."

Here we go again. **DWM**

Into the Dalek

TELEVISION BBC One

STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Zawe Ashton (Journey Blue), Michael Smiley (Morgan Blue), Samuel Anderson (Danny Pink), Laura Dos Santos (Gretchen), Ben Crompton (Ross), Nicholas Briggs (Voice of the Daleks), Michelle Gomez (Missy)

WRITTEN BY Phil Ford and Steven Moffat

DIRECTED BY Ben Wheatley

FIRST BROADCAST 30 August 2014

There's a Dalek! There are Daleks everywhere! How many *Doctor Who* stories have opened up the throttle with that revelation? It's one of the scariest things about the Time Lord's oldest enemies. They're pervasive. They always get through. They're everywhere.

There was certainly some sense of that in *Into the Dalek*. After last week's stately opening piece, Ben Wheatley's direction felt a little more down and dirty, presenting us with a hand-held universe of frenetic, splenetic space battles, executed by the lordliest Daleks ever seen. From the story's off, it succeeded wonderfully in establishing the feeling of an outpost being absolutely monstered by the creatures. Then later, a terrifically staged slo-mo laser battle as they trundled aboard and brought inversely-coloured death to the command ship *Aristotle*. This was *Resurrection of the Daleks*' plastic-space station attack done right. You can't stop them. Daleks, everywhere.

Except? Except if you find yourself in the most dangerous place in the universe.

At first flash, the conceit behind Phil Ford and Steven Moffat's tale is great – a *Fantastic Voyage* (translation: *Invisible Enemy*) inside the programme's most fearsome creation. That's going to be awesome. It's the kind of big, simple idea that generally serves *Doctor Who* well. But after the initial pop, you get to thinking: Why, in all necessity,

would a Dalek's innards be especially perilous? More so than its outwards? It's not as if anyone would run with the theorem that the only thing worse than the Master is the Master's duodenum. *Watch out, Doctor, you've aggravated his IBS!*

But even more profoundly, by going into the Dalek, you're simultaneously taking it out of the adventure. Sure, it may not be nice inside a Mark III travel machine, but it is the only certain spot where you're not going to run into another one. When Rusty and pals eventually go on that longed-for killing spree, the Doctor and friends are safe from the death rays. Yes, said spree is bad news for Uncle Morgan and the others, but – we're all thinking this – they are only supporting characters. It means that somewhere nestling between the creature's mutant life support organ container (below) and the manipulator actuation bus (above) we're discovering a story struggling to find some equal threat with which to menace our hero.

What it comes up with takes the form of spherical antibodies, which put this fanboy in mind of the poor old Toclafane. Although they first appeared in 2007's *The Sound of Drums*, you probably know Russell T Davies originally created them in 2005 as a stand-in monster for the episode *Dalek* when it seemed the titular tin cans' representatives weren't going to grant approval for their appearance. On again come floating evil balls, hoping to cover for *The Absence of the Daleks*. But they're no real substitute. Were there ever Toclafane pencil cases? Bubble bath? Quite.

If there's the Doctor and there's a Dalek, I want them going at it eyeball to eyestalk. While in part a war of wits, their confrontation still has to be played out physically. He, just a lone humanoid, doing what he does in spite of the promise of extermination from the protruding, probing, outward-facing exterminator stick.

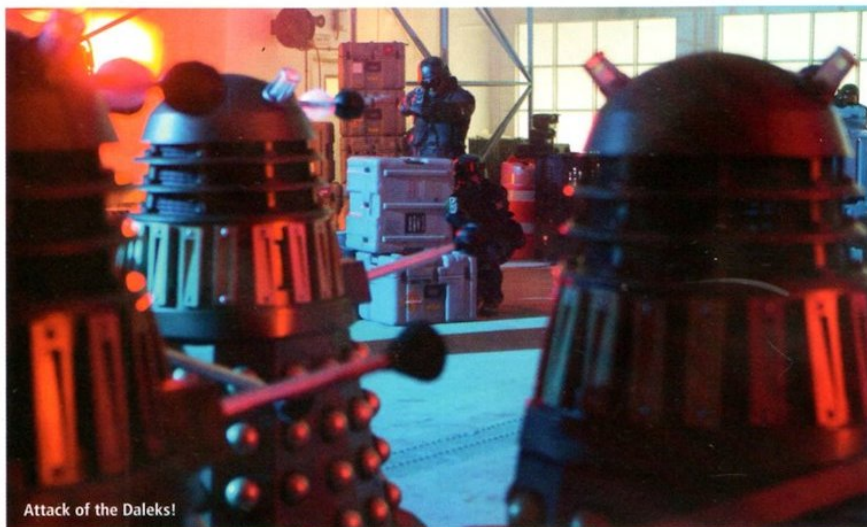
Into the Dalek isn't really a Dalek tale, then.

It's, in every way, more insular than that could ever be. It's bordering on a meditation of our hero's relationship with his bitterest enemies. "You see, all those years ago, when I began, I was just running. I called myself the Doctor, but it was just a name. And then I went to Skaro and then I met you lot. And I understood who I was."

Brief digression, but while he's still new, let's all thrill for a little longer at the fact we know Peter ➤

Clara and the Doctor look down into darkness.





Attack of the Daleks!

Capaldi visualised exactly that Skaro when he delivered those lines – the black and white, table-top diorama back-projected behind Hartnell and co.

Digression over, and there's a powerful notion here that the Doctor first found his identity in opposition to the creatures. "I was not you. The Doctor was not the Daleks!" He casts himself as their negative image, but the story plays with his perception. Already this new Doctor has been fretting about whether or not he truly is a good man. Now Rusty tells him, with a cool clarity that Clara couldn't muster when the Time Lord sought her reassurance earlier, "You are a good Dalek." Joining up those two notions is clever writing but in addition the dialogue also works as a knowing nod to the punchline of the aforementioned 2005 story. A tweak, even. One that, should you wish it to, completely changes the meaning of that earlier Metaltron's taunt: "You would make a good Dalek."

But there's only so far you can take talking philosophy and morality with a motorised dustbin. I didn't go with all of it, certainly not the Doctor's speechy stuff about the beauty of the universe, delivered to a sorry for itself, slightly under-articulated giant eye. Particularly while the plot conspired to have Clara luck into reprogramming an alien cortex with skills she could have only picked up in ball pit. And just in the nick of time too.

Outside the Dalek there's more to be explored. In Coal Hill School on the planet Earth, there's Danny Pink, and I like him already. Samuel Anderson's performance is finely judged. The new guy – the love interest – could have been played with some real swagger. He has the foreknowledge that he's going to be someone in Clara's life, and that everything in the story has set him up as a bit of a catch (oh, I bet he is). But Anderson dials back on the alpha male, and brings us a more measured person. From our reading materials, we all know he will later move in opposition to the Doctor, but unlike almost anyone else adopting that role, it might be the case that in those clashes we'll find ourselves rooting for this guy. Certainly, I want to know more about him. Why the tear, trickling down his cheek?

In fact the cast impresses across the board. There's a rugged reality to Zawe Ashton as Journey Blue and Michael Smiley as Uncle Morgan, they both bring a lived-in quality to their characters. One can believe they've been out there at that end of the galaxy fighting that war forever, and you can't underestimate how much value that brings

to a space fantasy. Jenna Coleman's New Clara continues to sparkle too. It's pleasing there's no erosion on the progress made in *Deep Breath*, and she parries with the Doctor supremely well, the pair beginning to build a relationship more layered than a simple friendship (I'm not quite sure how it can be characterised) but just as durable. In this, they survive some terrific fallings-out. I can't remember a companion ever clouting the Doctor in such a fashion. But he has a need for her – not a yearning – as if she somehow completes his function.

As for Capaldi, I think, his Doctor is starting to display his grandeur. I loved him facing down Journey in that early TARDIS scene, she with gun drawn, he armed with a couple of coffees and lethal self-confidence. He's very much a Doctor in control who, onboard the *Aristotle*, cans the charm offensive and just wants to get down to business. Being liked isn't going to help him. Where last week we wondered if he was responsible for a creature plummeting to his death, this time he throws doomed crewmember Ross a battery to swallow ("Trust me") already making plans for how the poor guy's remains are going to help him out of a jam. Too chilly? Too unfeeling? It could get there, but in this instance, as the Doctor reasons it out, "He was dead already."

Okay, so I do have reservations about what's actually at the core of *Into the Dalek*, but unlike *Deep Breath*, this to me does feel as if this year's *Doctor Who* is now truly headed in a new direction. In part, that's down to Wheatley's literal direction which seems especially spirited. There's the roving, juddering camerawork, the brilliantly pompous slow-motion sequences and the gorgeous restricted colour palettes (sometimes hues of blue, sometimes red, stark whites on the Dalek ship). Of course, we've got our new Doctor and rebooted companion to thank for that too. But I also want to make special mention of Murray Gold's incidental score. I think it's his best yet, ranging from John Williams bombast to a more introspective Vangelis-inspired (translation: Peter Howell-inspired) analogue synthesizer sound that's just out and proud sci-fi.

Something else that should be out and proud, of course: Daleks. And hopefully that's how they'll be when the Doctor next encounters them. Daleks, everywhere, Daleking-up everything. Clara's right that it may be a bleak worldview, but I do truly side with the Doctor here. If all is right with the universe, then there really is no such thing as a good Dalek. **DWM**

Robot of Sherwood

TELEVISION BBC One

STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Tom Riley (Robin), Ben Miller (Sheriff), Sabrina Bartlett (Quayle's Ward), David Benson (Herald), Ian Hallard (Alan-a-Dale), Trevor Cooper (Friar Tuck), Rusty Goffe (Little John), Joseph Kennedy (Will Scarlett)

WRITTEN BY Mark Gatiss

DIRECTED BY Paul Murphy

FIRST BROADCAST 6 September 2014

At last, by the will of the people, Mark Gatiss has finally brought together those two singularly British fictional heroes, the Doctor and... Ah, it's Robin Hood.

Sorry Clara, but Robin Hood doesn't do it for me. I can't really elucidate on that prejudice, I've just never found the character with his derring-do and jumping and grinning particularly intriguing. So when the 'next week' trail for *Robot of Sherwood* hit, with arrow imbedding itself into TARDIS, I was hardly aquiver. The *Count Duckula* episode title didn't help either. Or the Disney merry man costume. But as the episode itself began, this happened...

ROBIN HOOD: [Laughs heartily]

THE DOCTOR: And do people ever punch you in the face when you do that?

And I started to enjoy myself.

Mark Gatiss' script is such a departure from the show's current direction (recap: "Into darkness") that it feels as though he must have spent his time in story meetings doodling stickmen sword fighting and arrows going 'pew-pew' rather than absorbing the new mandate. Instead of the imperious hero who's lived for over 2,000 years, this is the Time Lord in the guise of Grandpa Who. He's grumpy and rather silly. A consequence of this is Clara's never been happier, as if she's mindful she's lucked into a weird old-school *Doctor Who* tale, maybe even one from *TV Comic*.

But I wonder where this has left those fans who, over the last two weeks, have been rubbing their trouser-legs in satisfaction that *finally* their favourite TV show has grown up. Are they miffed that at the end of the story this most egregiously fictional Robin Hood – who has the silly pointed hat and everything – is left standing? I'll confess, I was surprised the improbable character wasn't finally revealed to be a computer sub-routine or something, but surprised in a good way. "Remember Doctor, I'm just as real as you are," says the outlaw, words dripping with subtext. The worlds that *Doctor Who* both speaks of and plays to need silly solid heroes who aren't in the least bit indicative of the cutting edge. Indeed, the Doctor himself is one of them.

In the current cultural climate it would have been an easier sell to produce something with a surface level sophistication, tarrying with the legend of Robin, but ultimately debunking the concept of merry men camping out (in all senses) in Sherwood Forest while also playing up the squalors of medieval Britain. This, they tell us, is proper drama. But instead we have Nottingham, 1190AD



The Doctor gets his first indication that Robin Hood might, in fact, exist!

'Instead of the imperious hero, this is the Time Lord in the guise of Grandpa Who. He's grumpy and rather silly...'

(ish), a place where people cut a rope then hold onto another rope and shuttle up to a sturdy crossbeam whereupon they continue sword fighting. Where deaths are simply story collateral, and an arrow can become but a sheath for another arrow and another arrow and another arrow as clever men exhibit their magnificent prowess in archery. The whole contrariness of it appealed to me. That utter refusal to rationalise anything, because *Doctor Who* doesn't need legitimacy. Even in the darkness, it's never *Game of Thrones*.

Gatiss has lots of fun with this, even casting the Doctor as that sceptic who hankers for things to be unembarrassingly credible, and pokes and moans, "Bit unrealistic, isn't it?" This does, however, place him on the outside for a lot of the story and while it's satisfying his well-structured theory about Robin being an alien creation turns out to be a load of old guff, his carping – like anyone's carping – eventually gets old. When the Doctor and Robin are having that interminable debate about who would die slower in captivity, it's long since past the point our man should have got with the literal programme.

Nonetheless, "I'm totally against bantering!" is one of his more enjoyable moans. And aye to that! In general. But, here the dialogue possesses an extra lustre, that sheen of words spoken aloud which in any other circumstance would only ever be written. Men referring to other men as 'sir', the Sheriff perusing upon "an intriguing gallimaufry" and Robin labelling the Time Lord a "bony rascal" (presumably kicking himself that Irongron had already seized the Middle Ages' best Doctor insult in the course of this story's half-brother, *The Time Warrior*).

Matching up to that is Tom Riley as Robin, making exactly the right choice to deliver the

dialogue in declamatory style with either a hand on a hip, or a foot on a thing. His Robin Hood isn't just a Robin Hood, it's shooting for *the* Robin Hood, a skilful distillation of what we come to expect from the character on screen, drawing mostly from Errol Flynn, but with a little of Richard Greene and also that cartoon fox. That isn't some poisonously worded faint praise on my part, I genuinely think he cracks it, erecting tall the legend so that at the story's end, the man himself is able to emerge a

little out of its shadow in his goodbye scene with the Doctor. "I'm not a hero," says the Time Lord. "Well, neither am I," replies Robin gently.

It's some achievement, Riley still feeling like the real deal even in the light of the Doctor loading up a slide show of fictional Robin Hoods on the stricken spaceship's computer. Incidentally, goodness knows what the online 'spoiler-free previews' had to say about the appearance of that 1950s headshot of Patrick Troughton in the role. Presumably something carefully phrased so as not to ruin the surprise – but still colour it. Spoiler-free previews, I ask you! Their only function being to illustrate they're closer to your favourite show than you are. Oh yeah, you watch on Saturday, we've already seen it. But, you know, enjoy!

In similar dastardly style comes Ben Miller having a high old time as the Sheriff, a miscreant from the James Stoker school of medieval acting. Half of him may ultimately prove to be robot, but as the man says himself, "The rest is talent and pure flair!" And what flair, swishing into scenes, body language and gait set to radiate pure badness. Like all the best evil reeves of Nottinghamshire, this one is a pantomime mixture of cruelty (running his sword through Quayle) and comedy ("After this... Derby!"). Although minus-points for failing to chomp lasciviously at a leg of lamb and then wipe the drippings from his beard, when sat at table. In truth, there's nothing sophisticated about him, he's the type of chap who in a fury will try to punch out a suit of armour, but that's not to say there's nothing skilled about Miller's performance. He's giving it exactly what the script asks. He's tearing it up.

A romp, a jolly, an all-out aberration in the flight-path of this year's *Doctor Who*? Which is *Robot of Sherwood*? Worst story ever? (No!) Best story ever? (Erm, also no.) But it is the most fun the Doctor and his companion have had for a very, very long time, and that's worth a hearty 'huzzah' and a flagon of, erm... mead? Oh I don't know. I can't do all that. For this wandering minstrel, I leave the scene as I arrived, still resistant to the Robin Hood legend. But I am glad our fabled traveller in time didn't end up pulling rank on it. Yes, we've had some fun with the preposterousness of it all, but there's no need to totally take the myth. Heroes, when we get them, should be raised high, not shot down. **DWM**



Clara resigns herself to capture while Robin and the Doctor continue their bickering.

Listen

TELEVISION BBC One

STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Samuel Anderson (Danny Pink/Colonel Orson Pink), Remi Gooding (Rupert Pink), Robert Goodman (Reg), Kiran Shah (Figure)

WRITTEN BY Steven Moffat

DIRECTED BY Douglas Mackinnon

FIRST BROADCAST 13 September 2014

TELEVISION

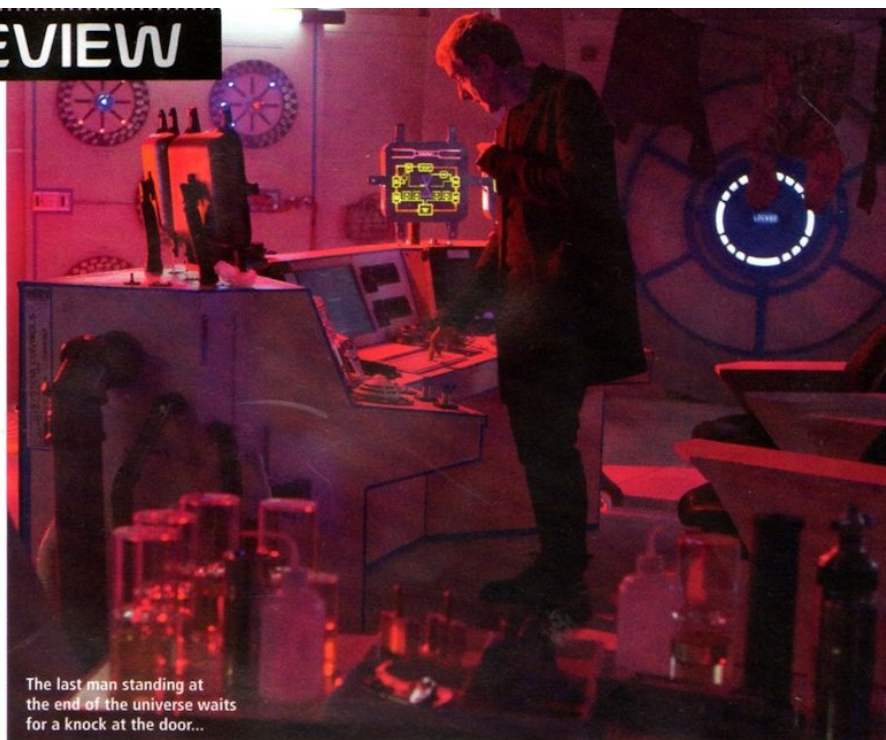
Listen. As it begins, the Doctor's solitary perambulations, combined with that unassuming story title, invite you to think of this tale as something small. It will be a chamber-piece, slowly unfolding some high concept. A *Midnight*, a *Hide*, or, most obviously, a *Blink*.

But the joy of Steven Moffat's best *Doctor Who* scripts – and, let's be clear, this is one of his very best – is that they reveal a shape unlike anything you anticipated. By the end of the adventure, *Listen* is resolved to be the most extraordinary construction, containing both the beginnings of our hero and the end of the universe.

It's like a magic routine, selling you small misdirections along the way before the big reveal. In the West Country Children's Home, Clara and Rupert become the thing under the bed – only to discover it's what's now above making the springs creak that is the danger. Later on, a spaceman walks into a restaurant and then removes his helmet to reveal he's not the Doctor, he's Danny Pink. Except he's not Danny Pink either. He's Colonel Orson Pink from the future.

The things we think we know as fans of modern *Doctor Who* have no real purchase here. Sizing up the story, I was certain we were going to be served some imaginative sci-fi realisation of the Doctor's posited perfect survivor. A creature that exists forever out of sight sounds like a reasonable premise for a *Doctor Who* monster, right? And in the past, we've been told don't blink, don't step in the shadows, don't breathe. Now we have: don't look round. Okay, so good, we've established the MO. But then something happens that's never happened before. The programme flings open the doors and in comes the scariest thing ever. A thing that arrives at night when the room is sighing and the ceiling is groaning. A thing... well, there's *no such thing*. It's simply fear, a feeling that can't be figured out or rationalised. Something we've all experienced.

Even as a proposal, *Listen* confounds. An investigation into the private terrors that drive our hero, which culminates in a glimpse of him as a child – surely that can only diminish the character? But the story (immaculately and mellifluously directed by Douglas Mackinnon, whose cross-fades capture the way thoughts after-dark can run into each other) takes us there under the cover of darkness, and when we finally realise where we've ended up, it's a huge surprise, like a torch beam suddenly illuminating our destination. "He'll never make a Time Lord," says someone. As we digest those words, it's akin to our eyes adjusting to the light. Then we find our focus – that little boy, crying, scared of what's under the bed... that's the Doctor. No-one, I'm sure, second-guessed this, and I think the thrill of that moment provides such a tingle – a hairs-on-the-back-of-the-neck tingle – that it is, in itself, complete vindication for what can sometimes feel like the paranoid guarding of secrets on *Doctor Who*.



The last man standing at the end of the universe waits for a knock at the door...

'The joy of Moffat's best *Doctor Who* scripts is that they reveal a shape unlike anything you anticipated...'

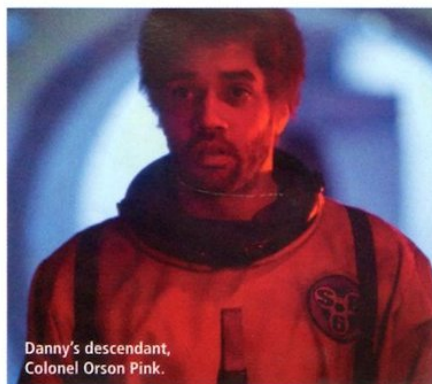
This is almost forbidden knowledge. "Why does he have to cry all the time?" asks one voice. "You *know* why," says the other.

For Peter Capaldi, the story is both a test and further affirmation of his rightness for the role. A test because he has to show a hitherto hidden vulnerability within the Doctor that's in contrast to this most taciturn incarnation. He's able to pull it off by virtue of the fact he's now bristling with absolute Doctorishness. "I need to know... I *have* to know," he says, eyes a-bulging, adrenalin pumping. This is the Time Lord scared but ravenous with curiosity. He has to name that fear. However in chasing it, I think he succumbs to a hysteria. The thing that's under the covers

on Rupert's bed? What is that? It could well be another boy, playing a prank, but in the dark, anything is possible and the Doctor and Clara get swept away with that. "Go in peace," he says, as if performing an exorcism. As if he's no longer a rationalist. But then, that's how people think at night.

It's a cliché that when a TV drama returns to our screens the new run is promoted as being darker. It's certainly a word that has been applied in sponsorship of Peter Capaldi's debut, and one I've also leaned heavily on over the last couple of pages. In other shows dark tends to mean there'll be more deaths this time around, and one of the male leads will stop shaving. But in *Doctor Who* dark is also intimate – and *Listen* is exactly that, bordering on the introspective. It's not the kind of adventure (is it even an adventure?) the programme could or should bring us every week, because we do need monsters and our favourites in physical peril. However as a "silent passenger" alongside those exploits it works fantastically.

Two weeks ago we journeyed inside a Dalek, but on this Saturday night it was an expedition to a far, far scarier place. There he was, at the beginning, in some kind of repose. But then his head snapped up and his eyes opened, blazing through the TV screen. "Listen!" he demanded as we were tilted into the stuff of nightmares. Into the Doctor. **DWM**



Danny's descendant, Colonel Orson Pink.



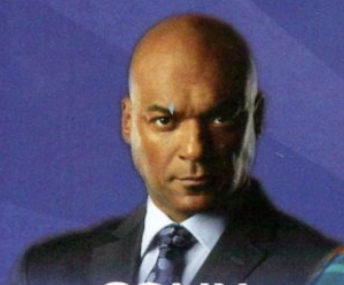
Clara drops in on a troubled young Gallifreyan.

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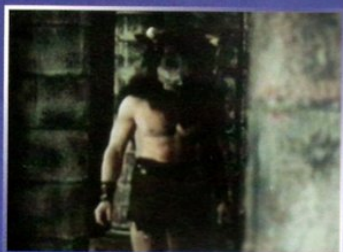
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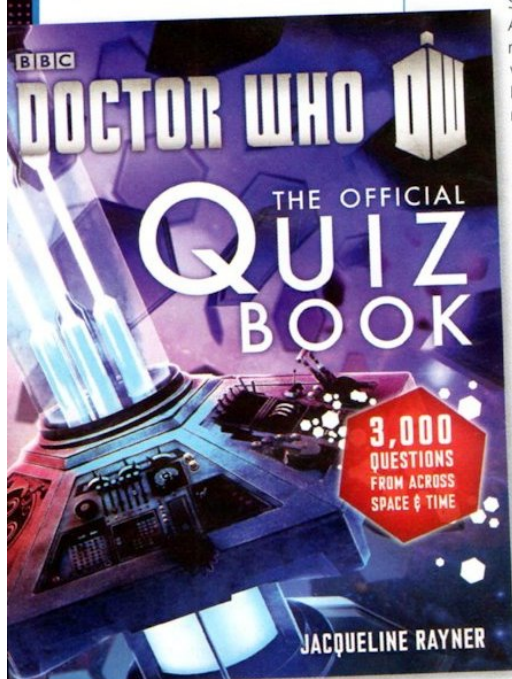
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THE DWM REVIEW

The Official Quiz Book

BOOK BBC Books
WRITTEN BY Jacqueline Rayner
RRP £9.99



Did Terry Nation invent *Doctor Who*? Trivial Pursuit, that bastion of intellect-stoked quizzery, once thought so, leading scores of us to clear our throats and begin, "I think you'll find..."

There's no such clumsiness in the BBC's latest – and most page-heavy to date – quiz book, compiled as it is by DWM's very own Jacqueline Rayner.

She even dedicates it to Andrew Pixley, *Doctor Who* researcher *par excellence*, whom she calls 'King of Facts'. If *Doctor Who*'s most meticulous, history-hungry scholar has been through this, you can bet that you won't find out that Sarah Jane's surname is actually Crabtree or that *An Unearthly Child* began the day after Eisenhower died.

Doctor Who has enjoyed a bounteous helping of quiz books over the years, though most have been slim little things aimed at the newbie end of the market. There

wasn't much for the more seasoned fan, the one who knew their Androzani from their Andrew Verney. Pleasingly, Rayner has managed to satiate both extremes of the *Doctor Who* fanbase here, as well as that voluminous group in the middle, by breaking up each quiz (there are 201 here) into 15 questions and three sections – Jericho Street Junior for your new viewers and casuals, Coal Hill School for the lightly hardcore, and Time Lord Academy, for all you budding Pixleys out there.

Rayner doesn't treat the Jericho Street lot as patronisingly as some quiz books have done. "Which *Doctor* claims he gained his medical degree in 1888 under Lister?" it asks ambitiously (it's the Second). The easiest section doesn't mean too easy, so even the rookies will feel satisfyingly respected and can walk away with a handy trivia-nugget with which to impress their fan friends.

The veteran *Who*-hounds will feel similarly flattered. Do you know how old Sarah Jane was "at the time of her arrest in deserted London"? No? Well you've just flunked that one. (Psst, it's 23). But a pat on the back and a jelly tot for all those who know what BOSS stands for

'Jac Rayner manages to satiate both extremes of the *Doctor Who* fanbase, as well as that large group in the middle...'

TIME TEASERS!

Some of the questions we enjoyed in the book. Answers at the bottom of the page.

- 1 What connects Channing, Chang Lee, Lady Jennifer, Tegan?
- 2 Which two villains does the Doctor kill with cyanide?
- 3 Solve the anagram to find an alien race: Rat Sermon
- 4 Which *Doctor Who* story was known as 'Die Hard in Downing Street' at one stage of its production?
- 5 What precedes Robber, Probe, Parasite?

(Biomorphic Organisational Systems Supervisor, for all those in the Jericho class) and for knowing that it was *The Ark in Space* Part Two that became the first episode to make it into the BBC's top five most watched programmes of the week. Back of the net!

There are few fans whose brains won't be sharpened by a good session with this quizzical doorstopper. Dip into it on your own or maybe swap questions with a close fan friend to find out which of you has the biggest *Who* IQ. And maybe, if you ever bump into Steven Moffat or Peter Capaldi in a Cardiff patisserie, why not ask them if they know what BOSS stands for?

STEVE O'BRIEN

Classic Doctor Who DVD Compendium

BOOK Wonderful Books
WRITTEN BY Paul Smith
RRP £17.95 (paperback)

Well, where to start with this impressively exhaustive book? The *Doctor Who* DVD range covering the years 1963-96 is arguably the most comprehensive and detailed collection of one television series ever released on home media. It set the standard for how to release vintage television in digital format, excelling in restoration techniques and quality extra material. Now, as we look back over an (almost) complete range with a 15-year history, Paul Smith's *The Doctor Who DVD Compendium* pays tribute to the work of all concerned – and finds a fresh way of approaching the well-worn path of the episode guide.

The compendium opens with a history of *Doctor Who* on home media. This is fascinating stuff, going right back to 1963 and a detailed examination of the BBC's archiving policies over the decades. This is great,

it sets in context why *Doctor Who* has been released in the form it has at any given point since the dawn of home video in the early 1980s. Smith's writing is concise and readable, packing in a lot of information that inevitably goes into technological detail, but at no point do you feel out of your depth or bamboozled with technobabble.

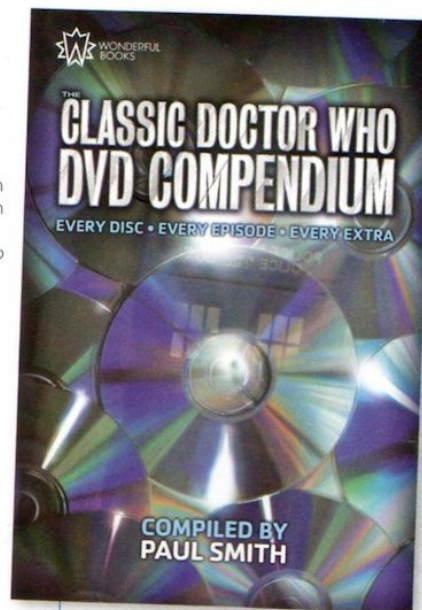
This opening section also highlights the work of the Restoration Team, the group of media professionals who, as *Doctor Who* fans, found themselves in the position of guiding elements of the original video releases and were key players in the development of the DVD range to the heights it reached. *The Doctor Who DVD Compendium* is – quite rightly – a celebration of their work over the years.

The meat of the book is a hefty rundown of every *Doctor Who* DVD release in alphabetical order, covering the original 1999 edition of *The Five Doctors*, up to and including *The Web of Fear* in 2014. The detail here, as in the introduction, is astonishing. Aside from a brief synopsis, each entry features a rundown of every extra feature, including commentaries,

technical information as to the source material the episodes were mastered from and any restoration work carried out, links to other DVD extras through commonality of theme, and a fun section on each story's narrative connections to other *Doctor Who* adventures.

If this main section alone wasn't worth the asking price, Smith provides an extensive appendix section, with year-by-year DVD release schedules for each international territory, every hidden 'easter egg', and even a listing for each issue of *The Doctor Who DVD Files*. Phew!

The Doctor Who DVD Compendium is quite something, and Paul Smith is to be congratulated on a job well done. It has that essential dip-in-and-out-of quality that characterises the best books of this nature. Whether you're starting out collecting *Doctor Who* on DVD or have the full set, this is about as definitive as a *Doctor Who* reference book gets. Unless, of course, any more missing



episodes turn up, or somebody invents holographic marbles in searing high definition, and they can release the whole series again. From the start. Until that day, this comes highly recommended. **MARK WRIGHT**

ANSWERS: 1. They've all seen driving an ambulance. 2. Sooty and Shockeye. 3. Moresman. 4. World War Three. 5. Mind.



Zygon Hunt

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs

STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Michael Maloney (Saron), Gillian Kearney (Mina Chellis), James George (Knight Commander Elunas), Nicholas Briggs (Baragor/Zygons/Knights)

RRP £10.99 (CD), £8.99 (download)

Concluding the third series of Fourth Doctor plays, *Zygon Hunt* – like the previous two finales – resurrects a monster from the Philip Hinchliffe era, with a twist. Landing on the planet Garros, the Doctor and Leela encounter a small military hunting party led by the deeply unpleasant Knight Commander Saron. The Doctor isn't interested in getting involved, until he realises what it is Saron is hunting – the giant Skarasen. And the Doctor knows that where there's a Skarasen, the Zygons can't be far behind.

One of the interesting departures of this series is that producer Nicholas Briggs has been keen to explore human villainy, and to make the monsters a little less straightforwardly evil – a thread that's run right back to this year's first story. Big Finish has previously comically explored a Zygon that's becoming accustomed to its human shape, but *Zygon Hunt* takes the idea deadly seriously.

In the script and the voice work, Briggs thoroughly evokes the creeping horror of the Zygons' original appearance, a task helped no end by Alistair Lock's brilliantly faithful score, and in so doing reminds us why it's the Zygons, rather than the Rutans or Meglos, that have become *Doctor Who*'s shape-shifters of choice.

Contrasting Saron's own humans-first racism with the Zygon's less fixed view adds a dimension to the story which is otherwise a relatively straightforward adventure thriller, in a series that – with *The King of Sontar*, *The Evil One* and *Destroy the Infinite* – perhaps already has one too many of those. I hope next year there's more balance between the big, breathless adventures and the more introspective character pieces or humorous plays.

MATT MICHAEL

The Fifth Doctor Box Set

AUDIO DRAMAS Big Finish

WRITTEN BY Jonathan Morris and John Dorney

STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Matthew Waterhouse (Adric), Robert Whitelock (Rickett), Sinead Keenan (Aoife)

RRP £25.00 (CD), £20.00 (download)

The Fifth Doctor's companions have played hard-to-get on audio. It took a long time for Janet Fielding to return – but thank goodness she did – and 'The Kamelion Adventures' are still inexplicably unmade. But here's something new. Matthew Waterhouse as Adric, last seen plunging to his fiery death on prehistoric Earth, resurrected for two new plays.

Psychodrome is set immediately after the Fifth Doctor's first adventure – he's still settling into his new body, and his companions haven't quite got over the shock. So when the TARDIS materialises on a bizarre planet that seems to be meshed together from bits and pieces of other worlds, and populated by a weird collection of characters, it's not surprising that the cracks in the new team start to show.

Writer Jonathan Morris has pitched *Psychodrome* perfectly. The premise sounds like something 1980s script writer Christopher H Bidmead, with his liking for exploring constructed

environments, would come up with – and it sounds even more like an early Davison story thanks to composer Fool Circle's pitch-perfect Paddy Kingsland-esque score.

But Morris goes beyond Bidmead, with a necessary but previously untold story that addresses some of the eccentricities of Season 19. For instance, why Nyssa and Tegan never mention the murder of their loved ones by the Master, or how Adric feels about losing the wise old Fourth Doctor and gaining some fresh-faced interloper. Just as this adventure gives a sense of closure to the Doctor's companions, it feels like the natural conclusion to a trilogy that began with *Logopolis* and *Castrovalva*, a story that revisits their themes from a different angle.

It's also neat that both *Psychodrome* and the second play, *Iterations of I*, pull on questions that will crop up in the future: what it feels like to be the last survivor of a lost world; whether the Doctor's arrival, on a whim, is a blessing or a curse, and how the Doctor sees his role, and the importance of his companions.

Brilliantly, it's Adric's acceptance of the new Doctor that's the key to *Psychodrome*, a moment when Matthew Waterhouse's recreation of the impetuous Adric falls perfectly into place. There aren't many Big Finish plays that sound like the off-air



recording of a TV story – but this does. *Iterations of I*, by John Dorney, is set at the other end of Adric's adventures, not long before his fateful encounter with the Cybermen. Thanks to Adric's tinkering, the TARDIS lands off the coast of Ireland, on an island with a foul reputation and a dark secret.

There are overtones of an MR James ghost story, where those who get too curious or too intellectually arrogant are punished in a disproportionately cruel way by something beyond their reason – echoes too, of Adric's own imminent death. This is one of Big Finish's creepiest plays, where the repetition of a single word is as haunting as any number of monsters, and the devil really is in the detail.

Pairing the Doctor and Adric for much of *Iterations of I*'s length, in a way that they rarely were on TV, allows Dorney to explore Adric's desire to be accepted as an equal by the hands-off Fifth Doctor, and his increasing sense of not fitting in. Waterhouse, however, fits in just fine. I keenly await more adventures with this team. **MATT MICHAEL**

Revenge of the Swarm

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris

STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Philip Olivier (Hector Thomas), John Leeson (The Nucleus of the Swarm/Computer), Mandi Symonds (Shafira)

RRP £14.99 (CD), £12.99 (download)

Jonathan Morris has made an art of crashing together different eras of *Doctor Who* and seeing what happens. Sometimes that involves bringing a twenty-first-century sensibility – where the Doctor's companions have personal lives – to twentieth-century TARDIS crews. In this play, which acts as both a prequel and sequel to the 1977 adventure *The Invisible Enemy*, he drops the Seventh Doctor, Ace and Hector into pretty much the same set-up faced by the Fourth Doctor, Leela and K9.

The first two episodes feature Hector, the half-remembered resurrection of Hex and very much the tin dog in this trio, getting infected by the Swarm just as Ace falls victim to the deadly Saturnian plague. A visit to the Bi-Al Foundation is their only hope. Drawing heavily on the imagery of the original, but dropping in some very McCoy-era brutality – a possessed individual threatening suicide to prove the Swarm is serious – these episodes end up somewhere between *Alien* and *Dragonfire*, with the drama constantly, and deliberately, undercut by the knowledge that the Swarm is basically a giant prawn. That's

a giant prawn, delightfully played by John Leeson.

Then, in a very modern twist, the second half of the story changes the goalposts entirely, jumping ahead 200 years. The result might easily be called 'The Highly-Visible Enemy', given that it features the Nucleus of the Swarm getting big ideas. It's a very funny inversion of the plot of the earlier story (which had the Doctor and Leela miniaturised), while at the same time drawing a lot of inspiration from it – particularly when the Doctor and Ace venture inside the galactic internet to confront the Swarm's ambition.

Since the Seventh Doctor seemed to spend a good chunk of his life finishing off adventures his earlier selves had started, it makes sense that he gets the job of finally dealing with the Swarm. Sylvester McCoy seems to be having a whale of a time with the script, sounding as though, like the listeners, he's experiencing it for the first time.

Revenge of the Swarm's likely to be a bit Marmite because it actively embraces the silliness of the eras it represents, but for this listener it was a rare, delightfully barmy addition.

MATT MICHAEL



COMING SOON...

The Widow's Assassin

AUDIO DRAMA Big Finish

WRITTEN BY Nev Fountain

STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri), Tim Chipping (Constable Wolsey/Mandrake), John Banks (Baron Pteratrark/Guard Two), Andrew Dickens (Reverend Flitamus/Guard One)

RRP £14.99 (CD), £10.99 (download)

RELEASED 31 OCTOBER

Following the cliffhanger on which his travels with Flip ended earlier this year, the Sixth Doctor is reuniting with an old friend.

"We don't know what's happened to Flip, but the Doctor does come across as someone who's bereft, and a bit lonely," explains writer Nev Fountain. "He feels like he's trying to assuage his guilt over something that's happened, by visiting another

companion he should feel rather guilty about. So I think it's probably a bit of compensation."

The companion in question is Peri Brown, who left the Doctor and became queen to Brian Blessed's King Yrcanos. "Peri's ending really bothered me, so I wanted to reconcile that before I went any further," says Nev. "I wanted to know why Peri had walked off with this guy she barely knew, without saying goodbye to the Doctor."

But hold on, wasn't Peri abandoned by the Doctor when he was taken out of time? She didn't actually choose to leave him, did she?

"There is nothing to stop the Doctor returning, apart from what he was told, which he believes to be true – and I hope he checked! – that Peri had already decided to become King Yrcanos' Queen. Therefore, she did not wait for him to return, and time, and her fate, has now been written."

The Widow's Assassin takes both the Doctor and Peri in surprising directions.

"Well, I always like to stretch the actors," explains Nev. "The Doctor and Peri assume lots of different roles, metaphorically and literally, in this story. Peri is very different in this story because it's five years later, and she's a queen, and the Doctor is playing something very different to what he is for a lot of the time. He's on the back foot, he's nervous, he's wary of his own companion, and he wants to investigate, but he can't."

It also delves into the Doctor's past. "It fed into the themes of the story – the themes of loneliness, the themes of the Doctor at his most vulnerable. He is quite vulnerable when he visits Peri, because he doesn't know what he's going to get. I do think

loneliness is the Doctor's Achilles heel, and for it to manifest itself quite so graphically is very satisfying for me..."

DAN TOSTEVIN

BUY IT BECAUSE: At last, the story of why Peri left to marry King Yrcanos is fully explored.

WHAT'S IT ABOUT?

Long ago, a fair maiden was captured, and placed in a deep sleep. She was used to being captured, and she had a hero who rescued her on just such occasions. But this time the hero never came...



Author Nev Fountain (far left) with the cast of *The Widow's Assassin*.

The Doctor's Tale

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt

PERFORMED BY William Russell, Maureen O'Brien, Gareth Armstrong, Joseph Kloska, Alice Haig
FEATURING The First Doctor, Vicki, Ian, Barbara

RRP £14.99 (CD), £10.99 (download)

RELEASED 31 OCTOBER

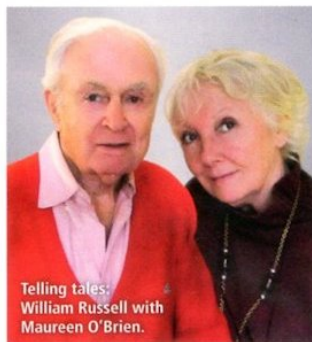
The second story in the new *Early Adventures* range takes the Doctor back in time.

"I had to cast about to find some historical era or event that hadn't been done before but the idea of a Chaucer story surfaced fairly quickly," recalls writer Marc Platt. "I'd wanted to do something about Chaucer for ages. Not even necessarily a *Doctor Who* story. *Geoffrey Chaucer, Special Agent* had been in my thoughts for about 20 years! He travelled and worked abroad on diplomatic missions, and possibly as

a spy, much like Christopher Marlowe about 200 years later.

"*The Doctor's Tale* is set in England directly after the overthrow of Richard II by Henry IV. Taking a lead from Chaucer's *Canterbury Tales*, I wanted to try and give a picture of England in the Middle Ages in all its brutal and strange complexity from the nobility down to the peasants. Visually it's all a bit like the illustrations in a Book of Hours, but with more mud and blood.

"I was trying to find a suitable historical event to set an encounter with the Doctor against. Then I chanced across Terry Jones' rather wonderful academic book *Who Murdered Chaucer?* which considers Chaucer's sudden disappearance from historical records around the start of the fifteenth century. Chaucer's star had been high in the culturally heady reign of Richard II, but once Richard was overthrown by Henry IV, everything got grim and the arts took a bit of a nosedive. Chaucer was suddenly *persona non grata*. Was



Telling tales: William Russell with Maureen O'Brien.

he involved in a failed plot to reinstate the imprisoned Richard? Was he murdered, or did he escape to Europe? His memorial 'tomb' in Westminster Abbey was installed 150 years later and may not contain his remains at all. Bizarrely, Chaucer's son Thomas was employed as Butler to King Henry.

"The other great discovery to emerge out of all this is Archbishop Thomas Arundel, a brutal and tyrannical supporter of Henry IV, as much soldier as priest, who was up to all sorts of private machinations to further his own

grip on power. He's a born *Doctor Who* villain if ever there was one!"

Marc's story allows Vicki to come to the fore. "Vicki is an adorable character; so much fun and still, I think, very underrated as a companion," he smiles. "I wanted her to assert herself a bit away from her usual pairing with the Doctor and to find a friend of her own age. The imprisoned Queen Isabella fitted that bill instantly. She was far too good a character to waste. She was feisty, stubborn, up to her neck in conspiracy and a bit of a handful for Vicki to cope with. But together they make a rather brilliant partnership..."

DAN TOSTEVIN

BUY IT BECAUSE: The Doctor meets the author of the *Canterbury Tales*, Geoffrey Chaucer!

WHAT'S IT ABOUT?

England, 1400. Winter. Henry IV has usurped the throne. The Doctor and his companions preside over New Year revels at Sonning Palace. But Sonning is a prison and treachery is in the air...

AUDIO



Your handy guide to the Doctor Who DVDs, CDs, books and magazines available soon...

SEPTEMBER

TUESDAY 30

CD - AUDIO DRAMA

■ **Philip Hinchcliffe Presents Box Set** by Philip Hinchcliffe, adapted by Marc Platt. [Fourth Doctor, Leela] Big Finish £55.00

■ **Domain of the Voord** by Andrew Smith [First Doctor, Ian, Susan, Barbara] Big Finish £14.99

■ **Mask of Tragedy** by James Goss [Seventh Doctor, Ace, Hector]

Big Finish £14.99

■ **Signs & Wonders** by Matt Fitton [Seventh Doctor, Ace, Hector] Big Finish £14.99

CD - INTERVIEW

■ **Tom Baker at 80** Big Finish £8.99

OCTOBER

THURSDAY 16
MAGAZINE

■ **DWM 479** Panini £4.99

CD - AUDIO DRAMA

■ **The Worlds of Doctor Who** by Justin Richards, Jonathan Morris, Nick Wallace [Sixth Doctor, Leela, Romana, Jago & Litefoot, Counter-Measures, The Vault and Gallifrey] Big Finish £40.00 See page 62

■ **Jago & Litefoot - Series 8** by James Goss, Andy Lane, Simon Barnard and Paul Morris, Justin Richards [Henry Gordon Jago, George Litefoot] Big Finish £30.00 See page 79



ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

Jago & Litefoot: Series 8

AUDIO DRAMA Big Finish
WRITTEN BY James Goss, Andy Lane,
 Simon Barnard and Paul Morris,
 Justin Richards
STARRING Trevor Baxter (Professor
 George Litefoot), Christopher Benjamin
 (Henry Gordon Jago), Conrad Asquith
 (Sergeant Quick), Lisa Bowerman (Ellie)
RRP £30.00 (CD), £25.00 (download)
RELEASED 31 OCTOBER

For their new series, Jago and Litefoot are embarking on standalone adventures. There's no season-spanning arc, no single villain. "We've gone a different way in Series Eight," explains producer David Richardson. "They're more standalone, although the third story sets up the final one. But our overriding thing was that we wanted to make a musical," he grins. "So we did."

The result is the showstopping season premiere, *Encore of the Scorchies*. "I'd always wanted to bring the Scorchies back," David admits. "They basically came out of a conversation in the pub about how funny it would be to do a story about puppets invading from outer space that sang show-tunes. We did *The Scorchies* [a 2013 *Companion Chronicles* story] with Katy Manning, and it was terrifically successful. After that, I thought it would be a good idea to open it out, and do it full-cast. *Jago & Litefoot* seemed to fit the Scorchies so well."

The script is written by Scorchies creator James Goss, with Howard Carter

contributing music and lyrics. "Howard was absolutely lovely to work with," beams James. "I basically wrote poems, and with some, he took exactly what I'd written and made it far better than you could possibly imagine, and with others, he came up with something completely different but utterly amazing. Some of them are tributes to things like *Oliver!* and that kind of thing, but what Howard has managed to do is take an idea and go 'That's good as a parody – but what if we did it like the actual song?'"

"Big Finish has had the odd episode with a few songs in before," observes Howard, "but this had the potential to be a proper hour-long musical. We arranged a few old-school music hall numbers too – a few of James' favourites – and it would have been terrible if the songs we'd written didn't compare, so we thought 'Let's just go for it'. I got a phone call from Christopher Benjamin saying, 'Hello, these songs are fantastic – can I have some more?', so I had to cram in some more for Christopher!"

"It's almost like no song ever actually finishes," adds James, "and it just has 17 crescendos! Howard can't have slept for months, working on this. It's properly operatic."

"Howard was so keen

to get it edited, and David was so keen to hear it, that we edited it well ahead of time," admits Lisa Bowerman, the director, "and it is sounding absolutely phenomenal. It's a big, proper, full-blown, fully-orchestrated musical – and it is a really cracking story. There's some genuinely disturbing moments in it – very dark, really creepy – so it's not all jazz hands. I challenge anyone to dislike this. I think it's really fantastic."

"What was really lovely is that Lisa cast West End artists in the guest roles," enthuses David. "We had Jenna Russell, who'd just come out of doing *Merrily We Roll Along*, a huge award-winning West End show, and we had Sarah Lark and Cameron Blakely, both of whom were with us before going on to do *Les Misérables* in the evening."

"I had no idea who we were going to get in, and was really quite nervous going into it," recalls Howard, "but it turned out they'd cast members of *Les Mis*! They were just so good, straight off the bat. They brought it to life."

But the musical episode is just the beginning; later, there's the mystery of the men who walk backwards, the introduction of

WHAT'S IT ABOUT?

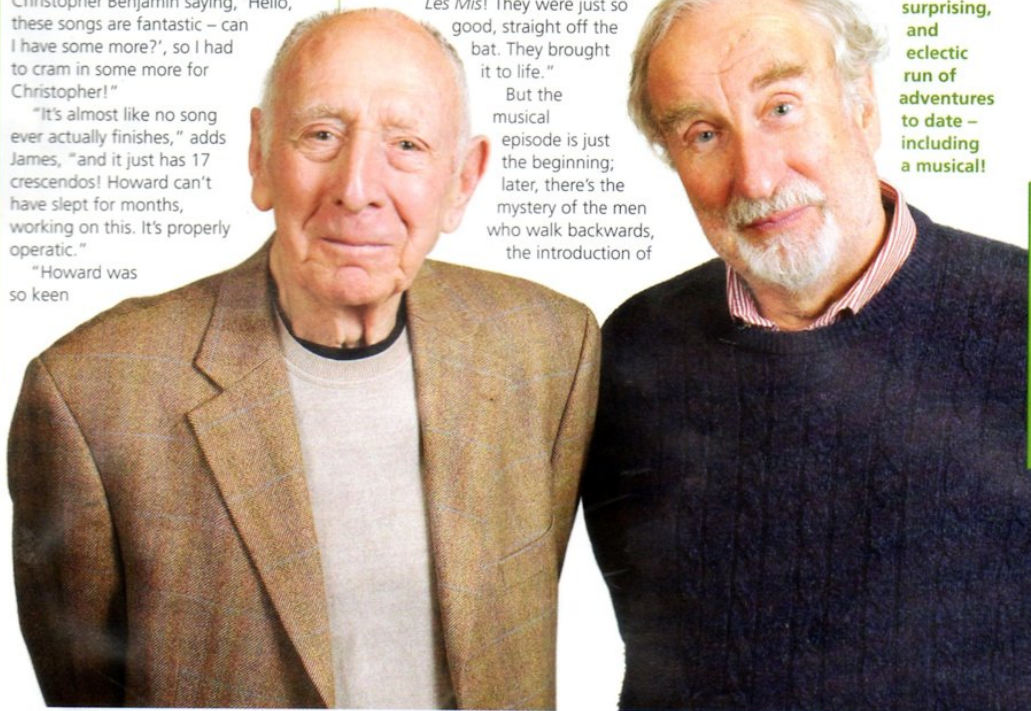
Four brand new stories featuring Jago and Litefoot. The investigators encounter unrest on the streets of London, strange creatures that walk backwards and monsters on the banks of the Thames...

scavenger Patsy, and Ellie and Quick's moment in the spotlight – and more development for our two heroes. "I think what we've discovered is that every series, you find out something about Jago and Litefoot, and their backstory is being built very subtly and very slowly," says Lisa. "You couldn't have done that in a lesser amount of series. If you'd discovered everything there is to discover about those characters, it would get a bit dreary, but we've been lucky enough to have enough series to do it at the right pace..." **DAN TOSTEVIN**

BUY IT BECAUSE: Jago and Litefoot

get their most confident, surprising, and eclectic run of adventures to date – including a musical!

"Christopher Benjamin said, 'These songs are fantastic! Can I have some more?'"



AUDIO

■ *The Doctor's Tale*
 by Marc Platt
 [First Doctor, Ian, Vicki]
 Big Finish £14.99 See page 78
 ■ *The Widow's Assassin*
 by Nev Fountain [Sixth Doctor, Peri]
 Big Finish £14.99 See page 78

NOVEMBER
THURSDAY 13
MAGAZINE
 ■ DWM 480 Panini ETBC

FRIDAY 14
CD - TALKING BOOK
 ■ *The Blood Cell*
 by James Goss
 [Twelfth Doctor and Clara.
 Read by Colin McFarlane]
 BBC Audio £25.00

FRIDAY 28
CD - AUDIO DRAMA
 ■ *Dark Eyes 3*
 by Matt Fitton [Eighth Doctor]
 Big Finish £20.00

■ *The Bounty of Ceres*
 by Ian Potter [First Doctor, Steven
 Vicki] Big Finish £14.99
 ■ *Masters of Earth*
 by Mark Wright and Cavan Scott
 [Sixth Doctor, Peri]
 Big Finish £14.99

DECEMBER
WEDNESDAY 12
MAGAZINE
 ■ DWM 481 Panini ETBC

WEDNESDAY 31
CD - AUDIO DRAMA
 ■ *The Rani Elite* by Justin
 Richards [Sixth Doctor, Peri]
 Big Finish £14.99



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 Berks, SL6 3TF.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, CDs and books!

WIN! SECRET LIVES OF MONSTERS BOOK!

New book *The Secret Life of Monsters* lifts the lid on the truth behind some of the Doctor's most terrifying foes.

This fully-illustrated, full-colour volume, goes beyond the conspiracy theories to show that aliens are

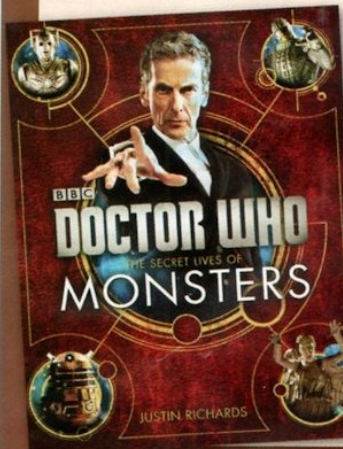
already among us through exclusive access to the archives of UNIT and Torchwood. With iconic images, eyewitness accounts, diagrams and illustrations, prepare to have the shocking truth revealed.

Doctor Who: The Secret Life of Monsters by Justin Richards is published in hardcover by BBC Books on 9 October, priced £25.00 – and we have **FIVE** copies to give away to readers. One could be yours if you are able to answer this question:

What were the first monsters encountered by the Doctor?

- ☐ The Daleks
- ☐ The Cybermen
- ☐ The Bandriils

Phone **09011 542 221** to enter (51p per call), or post your entry to the address below, starting with this innocent question: "WHAT DO MONSTERS HAVE NIGHTMARES ABOUT?"



WIN! CHARACTER ACTION FIGURES!

Out now from toy makers Character is a selection of 3.75" poseable action figures. Included in the range are the Tenth Doctor, the Eleventh Doctor, the newly-regenerated Twelfth Doctor (in the Eleventh Doctor's clothes), an 80s-style grey Dalek and a battle-worn bronze Dalek. The figures cost £6.99 each, but we have **THREE** sets of five figures to give away to readers who can answer this question:

Which mysterious figure trapped the First Doctor in his Celestial Toyroom?

- ☐ The Celestial Toymaker
- ☐ The Celestial Teamaker
- ☐ The Celebrity Bow-tie Maker

Phone **09011 542 222** (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "THIS PLACE IS A HIDDEN MENACE. NOTHING IS JUST FOR FUN!"



WIN! PHILIP HINCHCLIFFE PRESENTS CD BOX SET!

Four decades after working on *Doctor Who*, former series producer Philip Hinchcliffe is reunited with Tom Baker and Louise Jameson for a new audio box set from Big Finish – *Philip Hinchcliffe Presents*.

Philip has storylined two new adventures, which have been written by Marc Platt and feature the Fourth Doctor and Leela. In *The Ghosts of Gralstead*, the travellers return to Victorian London in 1860 to find the dead are walking at Gralstead House, while *The Devil's Armada* sees the Doctor and Leela arrive in Sissenden village in the 1600s, against a backdrop of witchcraft and persecution.

The six-disc *Philip Hinchcliffe Presents* box set (which includes a bonus documentary) is out this month from www.bigfinish.com, priced £55 (CD) or £45 (download) and we have **THREE** CD box sets to give away to readers who are able to answer the following question:

Philip Hinchcliffe's first Doctor Who story as producer was:

- ☐ *The Ark in Space*
- ☐ *The Shark in Space*
- ☐ *The Ark in Spain*

Phone **09011 542 223** to enter (51p per call), or post your entry to the address below, starting with this observation: "THEY'RE INDOMITABLE... INDOMITABLE!"



WIN! THE CLASSIC DVD COMPANION BOOK!

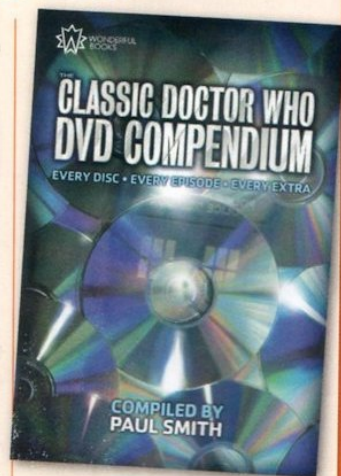
This unofficial book covers every *Doctor Who* story from 1963-1996 which has been released on DVD. Author Paul Smith has collated and chronicled every episode and every extra to provide a comprehensive guide to the range.

Complete with a history of the DVD range from its start in 1999 to the present, the *DVD Compendium* provides commentary on every release, examining technical specs, every extra, reviews of the episodes themselves and a detailed appendix.

The guide is available now as a paperback on a print-on-demand basis from wonderfulbook.co.uk priced £16.99 and is also available in ebook format. We have **FIVE** copies of the paperback to give away to readers who can answer this question:

What does DVD stand for?

- ☐ Digital Versatile Disc
- ☐ Doctor Versus Daleks
- ☐ Dangerous Varga Delights



Phone **09011 542 224** (51p per call) and leave your details to enter, or post your entry to the address below, starting with this boast: "HE'S ON 17 DIFFERENT DVDS!"

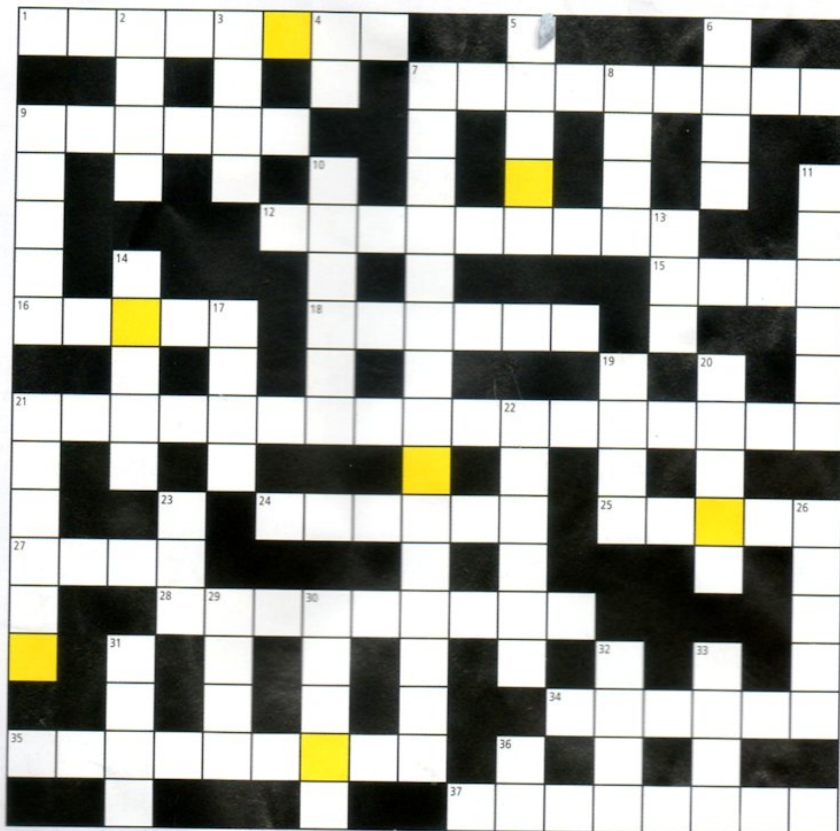
HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 18 September 2014 and close at midnight on Wednesday 15 October 2014. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to *Doctor Who Magazine* 478, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope **ONLY** please (sorry, but sealed

envelopes containing entries for one or several competitions will not be opened, to reach us by 18 October 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of *Doctor Who Magazine*, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. DWM will not enter into any correspondence. Winners' names will be available on request.

Crossword

Do you know your Drax from your Strax? Then why not pit your wits against this perplexing puzzle?



ACROSS

- 1 One of the books of knowledge (4,4)
- 7 21 Across' command ship (9)
- 9 He was killed by one of the Cheetah People (6)
- 12 (and 35 Across) Played Areta in *Vengeance on Varos* (9,9)
- 15 (and 31 Down) Joy thought the Silent she met wore a mask based on this series (4,4)
- 16 The Doctor's 'good' Dalek (5)
- 18 The Doctor saw one of the Silurian ark, and commented you don't often see them in space (6)
- 21 (and 2 Down) Soldier who wanted to travel with the Doctor (10,7,4)
- 24 (and 34 Across) Monster of the shadows... (6,6)
- 25 Servant of the Great Vampire (5)
- 27 (and 33 Down) Played Preston in *Warriors of the Deep* (4,4)
- 28 Clara asked him out on a date (5,4)
- 34 See 24 Across
- 35 See 12 Across
- 37 The ultimate destination of the *Starliner* (8)

DOWN

- 2 See 21 Across
- 3 The ____ Circus - Deadbeat's name for the realm of the Gods of Ragnarok (4)

- 4 (and 8 Down) Dalek operator (2,4)
- 5 The Doctor suggested that Harriet Jones was this (5)
- 6 Character played by Derek Deadman (4)
- 7 One of the Time Lord colleges (8,7)
- 8 See 4 Down
- 9 Character played by Alan Bennion (5)
- 10 Professor recruited to advise the Intrusion Counter Measures Group (6)
- 11 Victim of a Varga plant (6)
- 13 The Doctor did tests on Professor Clegg to investigate these powers (1,1,1)
- 14 Sergeant posted outside the Doctor's Dwarf Star Alloy prison (5)
- 17 Julius Silverstein thought he had the only one in the world (4)
- 19 One of the rebels on Thoros Beta (4)
- 20 The Master appeared in this form shortly after he was exterminated by the Daleks (5)
- 21 Sound advice from the Twelfth Doctor (6)
- 22 The King's sister (6)
- 23 Augustus Pond, for example (3)
- 26 The Ark in Space (5)
- 29 Actors Barry, Wing or Hope (4)
- 30 Fictional character that the Doctor denied really existed (5)



DEEP BREATH DVD!

Deep Breath, the first adventure for the Twelfth Doctor, has been released by BBC Worldwide on DVD and Blu-ray. Starring Peter Capaldi as the Doctor and Jenna Coleman as Clara, this feature-length episode is set in Victorian London and features the Paternoster Gang, a dinosaur, and the sinister Half-Faced Man, beginning a new era for *Doctor Who*. The episode comes complete with extra features, including *Doctor Who Live: The Next Doctor* (the special programme from 2013 which introduced Peter Capaldi as the Twelfth Doctor) and a behind-the-scenes featurette on the making of the episode.

Deep Breath is available to buy now priced £12.99 on DVD or £15.99 for the Blu-ray edition. Thanks to BBC Worldwide we have **FIVE** DVD copies to give away to the readers who can complete the prize crossword and rearrange the letters in the yellow squares to form a figure from history who has met the Doctor.

Phone **09011 542 232** to enter (51p per call), or post your answer to the address on the opposite page, starting with Strax's plan: "WE WILL NOT MELT HIM WITH ACID"

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 18 September and close at midnight on Wednesday 15 October 2014. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 18 October 2014.

- 31 See 15 Across
- 32 Jamie and Penley were attacked by one (4)
- 33 See 27 Across
- 36 The man in room 158 accused the Doctor of forgetting his __ kit (1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: ROMANA



WOTCHA!

The page that cares, so you don't have to.

BY THE WATCHER

CHARLES DICKENS TOP TEN

THE POPPLEWICK PAPERS
OLIVER TWIST
NUCLEUS NICKLEBY
THE OLD CURIOSITY SHAPP
GREAT EXTERMINATIONS
SKETCHES BY BOK
A TALE OF TWO C.E.T.S.
OUR MUTANT FRIEND
A CHRISTMAS THARIL
THE MYSTERY OF EDWIN OOD

A History of Doctor Who in 100 Objects...

#49

CLARA'S LEAF

"Season of mists and mellow fruitfulness": each year, as autumn bathes us in its golden glow, that celebrated opening gambit by the great romantic poet John Keats is traditionally trotted out by lazy journalists everywhere. But you know, when it comes to a certain long-running drama series, it's a quotation that has never seemed more apt.

At last, after all the shifting schedule shenanigans of recent years, it's a delight to see a whole season of *Doctor Who* premiering in the autumn – which, my old heart tells me, is where the show belongs. It actually goes beyond scheduling: somehow *Doctor Who* has always felt fundamentally autumnal. There's something embedded deep in the show's DNA that speaks of morning fog, of falling leaves and gathering dusk. It's there in the damp, misty woodland

there, of course, in that tumbling leaf which brings together Clara's future parents. In truth, it's been there ever since Susan Foreman declined her schoolteachers' offer of a lift home with the bewitching observation: "I like walking home in the dark... it's mysterious."

Viewers who have grown up accustomed to the Eastertide premières of more recent seasons may well disagree with this extravagant thesis – and in fairness, I expect particular portions of the previous paragraph's peregrinations might be nailed squarely to my advancing age. Back in the olden days, *Doctor Who*'s seasons would occasionally kick off in December or January (such was the case during the Pertwee and Davison years, as well as the respective début seasons of the two Bakers) – but more often than not it would premiere in the autumn: As a child of the Tom Baker years, I'm of a generation for whom the beginning of a new season of *Doctor Who* will forever be bound up in the imagination with the end of summer, with the nights drawing in, with the home-from-holiday and back-to-school rituals of late August and early September. From 1975 to 1980, the opening episode of each new season felt as though it had been timed by a benevolent BBC (and perhaps it had) as one last little holiday treat before the school term began. Week by week, the season would play out over a succession of ever-darkening Saturday evenings, with Halloween and Bonfire Night rearing their heads during the third story (*Pyramids of Mars*, *Image of the Fendahl*, *The Stones of Blood* – ah, what Halloween-flavoured adventures we had back

then) – and before we knew it, we were on the run-up to Christmas. It all felt so right. Surely there can't really be anyone out there who thinks the show played better with an Easter premiere, unravelling into ever-brighter Saturdays until the season finale

had to contend with the onset of barbecues and Wimbledon? Can there?

Fond, foolish and doddering as I am, to me those Tom Baker years are *Doctor Who*'s very own seasons of mists and mellow fruitfulness: from the fogbound lighthouse of Fang Rock to the smoky forests of the Vampire Planet (actually filmed in early spring but somehow looking more Octoberish than October), they're steeped throughout in the sights and smells of autumn. Thanks to the production schedule, even that horticultural extravaganza *The Seeds of Doom* takes place in an English country November of bare branches and fallen leaves – and at one point Harrison Chase archly acknowledges as much, apologising to Amelia Ducat, and by extension to the audience, for the fact that the location isn't looking its summery best. Somehow even the tiny handful of Fourth Doctor stories filmed in blazing midsummer – there are surprisingly few, and they generally feature either Androids or Marshmen – seem inescapably tinged with a sense of autumnal regret.

And now, in 2014, we've come full circle. Like millions of young viewers around the world, Clara has gone back to school. *Doctor Who* has reclaimed the autumn. Perhaps it's not too fanciful to imagine that the show's twenty-first-century relaunch has entered a phase in its own life-cycle that's roughly analogous to the mellow fruitfulness of those Tom Baker days. As the three Doctors Anniversary Special recedes into history and a fourth incarnation is installed, there's a palpable sense that the showrunner and his new star – both fans of a certain age – are probing their own fond memories of misty Saturday evenings long past.

So here we go again. As another great romantic poet once sang, the summer sun is fading as the year grows old, and darker days are drawing near. Welcome home, *Doctor Who*.

IN A NUTSHELL: You always loved this time of year.

THE Six Faces OF DELUSION

Doctor Who isn't the only legendary series to have enjoyed an autumn premiere. Which five of these are genuine first nights, and which one is a false start? Answer revealed at the bottom of the page.

- 1** *The Masque of Mandragora* Part One aired on the same day as the first ever episode of BBC1's popular period drama *The Duchess of Duke Street*.
- 2** *The Ribos Operation* Part One aired on the same day as the first ever edition of ITV's incomprehensible variety game show *3-2-1*.
- 3** *Destiny of the Daleks* Episode One aired on the same day as the first episode of BBC1's heroically gruesome children's spin-off *Junior That's Life*.
- 4** *The Leisure Hive* Part One aired on the same day as the first ever episode of BBC1's popular police drama *Juliet Bravo*.
- 5** *The Leisure Hive* Part One aired on the same day that ITV premiered the American science-fiction series *Buck Rogers in the 25th Century*.
- 6** *The Trial of a Time Lord* Part One aired on the same day as the first ever episode of BBC1's perennial hospital drama *Casualty*.



RETURN OF THE BIOMEAD-METER!



1964: A miniaturised Doctor is trapped in a science lab and saves the world by setting fire to a gas tap.



1973: A miniaturised Doctor is trapped in a time-loop aboard a 1920s cargo steamer menaced by a plesiosaur inside a travelling alien peepshow.



1977: A miniaturised clone of the Doctor is injected into his own brain to confront a microscopic prawn.



2014: A miniaturised Doctor is injected into a friendly Dalek which he turns evil with his sonic screwdriver and then turns good again with psychotherapy.



SUPPORTING ARTIST

of the month

"Okay, extras, listen up. Here's the scenario. Your race has been at war for centuries, but now you've blown up the enemy and you've won. Peace at last! Party time! You're jubilant! You greet the tall curly-haired stranger as you pass him in the corridor! Then you come around the corner and run slap-bang into a killing machine which is going to gun you all down. Has everyone got that? Everyone worked out what they're going to do when they see the Dalek? Great. Because it'll look really silly if you



all just freeze on the spot while the guy in the middle points at it gormlessly like a catalogue model. As long as that doesn't happen, we'll be fine. Ready? And... action!"

NEXT ISSUE...

HEAVEN SERIES?

*Take me down to Paradise, Miss,
where the grass is green,
but the tea seems fishy...*

Meet the Gatekeeper of
the Nethersphere!

BBC

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